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LUITPOLD ST., 24.
BERLIN, W., GERMANY, December 20, 1908.

One of the most interesting and enjoyable concerts of the season was the second soirée of French chamber music compositions at Choralion Hall, on the 15th. It was a César Franck program, and among the assisting artists was Eugen Ysaye, an intimate friend of César Franck during that composer's life time. Ysaye opened the program with the A major sonata for violin and piano. I distinctly recall the first performance of this sonata in Berlin, when it was played at Bechstein Hall by Mme. Philipp Scharwenka. The critics then found it a very tedious work; today it is generally regarded as one of the greatest of all sonatas for violin and piano. As played by Ysaye it comes into its own. He was very ably supported at the piano by Paul Goldschmidt, a young pianist of rare talent and of a very superior order of musicianship. Of four songs entitled "Procession," "Mariage des Roses," "Panis Angelicus," and "Le Vase Brisé," three were given with piano, and the "Panis Angelicus" with organ, harp and cello accompaniment. Erich J. Wolff played the organ, Marix Loevensohn the cello and Verginie Goletti the harp. The songs were sung by Elsie Swinton, of London. She was not in good voice and could not do herself justice, but it was interesting to make the acquaintance of these four vocal compositions. Franck's piano quintet in A minor, one of the greatest works of this genre ever written, brought the program to a close. Ysaye played first violin, Louis Siegel, second; Alexander Birnbaum, viola; Marix Loevensohn, cello, and Paul Goldschmidt, piano. What a glorious movement is the *lento con molto sentimento*! What a world of tenderness, pathos and passion breathed forth from this movement! Siegel, a pupil of Ysaye, acquitted himself very creditably at the second violin desk and Birnbaum, also an Ysaye disciple, played an excellent viola. Loevensohn is one of the best cellists of the day and an ensemble player par excellence. Goldschmidt also was in admirable form. There was really nothing to criticise. A great ovation was tendered the artists at the conclusion. It is safe to say that this second concert formed the climax of this series. A word of recognition is due Mrs. Maddison, the English composer, who conceived and carried out the idea of giving these concerts, thus making us acquainted with so many French compositions. Mrs. Maddison has spared neither time, effort nor money to make the undertaking a success. She has labored wholly for an ideal and she deserves a warm vote of thanks. She has a very able and zealous assistant in Marix Loevensohn, who has not only give his time and services free of charge but has also subscribed a considerable sum of money in order that this undertaking might be consummated. At the third concert, which will occur on January 14, works by Debussy and Chausson will be heard.

At the fifth Nikisch concert on Monday evening Heinrich Gottlieb Noren's symphonic work, entitled "Kaleidoskop," in the form of variations, was given its first Berlin rendition. This composition was the clou of the Dresden Music Festival a year ago last June. This of itself would not necessarily prove very much, for the output of these music festivals of the "Allgemeiner Deutscher Musik-Verein" during the last few years has been very meager, as far as works of real musical value are concerned. Noren's "Kaleidoskop," however, is a composition of intrinsic worth; it reveals decided creative talent, structural excellence and a high degree of skill in manipulating the orchestra. The only fault to be found with the "Kaleidoskop" is that it is too long; the composer would do well to make a judicious use of the pruning knife. Nikisch gave an ideal performance of the novelty and he helped it to a very fair success. There was some opposition, to be sure, as is frequently the case with the first performances, but the applause gained the upper hand and the composer, who was present, was called out twice. The program was opened with an admirable reading of Beethoven's "Egmont" overture. The soloist of the concert was Arthur Schnabel, who gave a very commendable performance of the Brahms D minor concerto. Schnabel is

very much in sympathy with Brahms and he played the rugged work in a very finished, smooth and musicianly manner. Schnabel is unquestionably an admirable artist, but his friends, who think he deserves to be ranked with the greatest of piano virtuosi, forget that he lacks contrast, brilliancy and heroic proportions. The final number of the program was an extract from Max Schilling's "Moloch."

Francis Macmillen's fifth concert brought the distinguished American violinist a large measure of success. It was given on Thursday evening at the Singakademie. The program comprised two concertos for violin in D minor, the well known one by Vieuxtemps and the little known one by Tartini; Wieniawski's "Faust Fantaisie"; a barcarolle by Debussy, and a "Saltellato Caprice" by Randegger. Macmillen gave a remarkable reading of the Vieuxtemps concerto. He proclaimed the introduction with breadth and authority; he played the cadenza with verve and the adagio with much tenderness, while the finale was dashed off with brilliancy and fire. The American violinist has never been heard here to better advantage than in this work. I should say that this and the Paganini concerto are his two greatest numbers as far as violin concertos are concerned. He also gave a very fine exposition of Wieniawski's virtuoso music, and in Randegger's caprice, a work which showed off his sautillé and rapid détaché bowings in a very favorable light. The Debussy barcarolle is a very clever little piece. It is more melodious and more finished than any Debussy composition I have yet heard. Macmillen scored a big success, being awarded long and persistent applause. He was accom-



CESAR FRANCK AT THE ORGAN.

panied by Paul van Katwijk, the admirable Dutch pianist who recently accompanied César Thomson.

Harold Bauer is not a frequent visitor to Berlin, but he is a very welcome one. The concert which he gave at Bechstein Hall on Thursday evening was one of the most memorable piano recitals of the season. If he had played nothing but the Beethoven C minor sonata, op. 111, that alone would have sufficed to establish his fame as one of the greatest pianists of the day. The opening movement was majestic, and with what breadth and authority he proclaimed the theme of the allegro! The arietta was played with a great deal of tenderness and the variations were given with so much depth, charm, tone and esprit that one was quite carried away. Intellect and emotion go hand in hand with Bauer, with a preponderance of intellect, it is true; but it seems to me that he has materially gained on the emotional side since he was last heard here. His technic is impeccable. He also gave a beautiful reading of the Brahms waltzes, op. 39, with which he opened his program, making each pure gem shine with unusual luster. His other selections were the Mozart sonata in F, op. No. 6, Chopin's B flat minor polonaise and F major ballad and the Schumann "Fantaisiestücke." I would gladly have heard the entire program, but a new violinist required my attention at the Singakademie.

This was Sascha Colbertson, the Russian boy of fifteen summers, who made his Berlin debut with the Philharmonic Orchestra under Kunwald, playing the Dvorák concerto, Bruch's "Scottish" fantasy, the Wieniawski F sharp minor concerto, and Paganini's "Nel cor piu non mi sento" for violin alone. I heard him in the last two numbers and in several encores. Young Colbertson is a violin genius of

the virtuoso type. His left hand facility and certainty are astounding, and unlike most violinists who are taught at the Prague school he plays with a great deal of temperament. There is soul in his cantilena and there is fire in his passage work. His right arm is rather stiff, nevertheless he has a remarkable manipulation of the bow. His staccato, in particular, both with the up and down stroke bowing was rapid, clear and distinct. In cantabile playing his tone production is somewhat spasmodic, because in changing strokes and in long drawn out tones he lets up on the pressure at the frog and point; his phrasing, too, might be criticised, but the boy, in his way, is a wonder and to overlook his genius and the many strong points in his playing because of a few shortcomings would be very unjust. A violinist who can play the Wieniawski F sharp minor concerto and the Paganini virtuoso number as he did is worthy of admiration. Sascha Colbertson will surely make his way as a virtuoso. Musically he has yet much to learn.

Favorable reports have been sent me of three song recitals by Arthur van Ewyck, Dora Moran and Sidney Biden. Van Ewyck sang two songs still in manuscript by Hubert Pataky, a beginner who has as yet, at least so I am told, little to say. He was also heard in lieder by Dvorák, Wilhelm, Berger and in a new ballad by Vincenz Reifner. The composer of this ballad seems to be a man of ideas and imagination. Van Ewyck was in excellent form. He sang with depth of feeling and with nobility of conception, adapting his powerful resonant voice to the various requirements of the songs interpreted. His offerings were received with warm tokens of recognition.

Dora Moran, a daughter of the distinguished Madame Moran-Olden and a pupil of Etelka Gerster, has a small but sweet and sympathetic voice. Her style and delivery are well adapted to songs like Schumann's "Mondnacht," "Anträge," "Meine Rose," "Geisternähe," and "Die Hütte," which she rendered. She was also heard in an aria from Handel's "L'Allegro and Il Penseroso," of which she gave, as I am told, a beautiful rendition. Two days before the concert I heard the young lady in private at an afternoon musicale given by Moritz Mayer-Mahr, when she sang the same group of Schumann lieder in which she was heard in her concert, in a very sympathetic manner. Sidney Biden, the American baritone, is a singer of talent, taste and intelligence and an unusual capacity for growth, and this is a very important attribute in the make-up of any artist. At his recital in Bechstein Hall on Wednesday, he had the assistance of Prof. James Quast, one of the leading piano teachers of the Stern Conservatory, who proved to be an accompanist *comme il faut*. Biden is very much en rapport with the great modern song writers, like Brahms, Wolf and Loewe. His voice, a high baritone, contains a great deal of "schmelz;" it is well schooled and he makes a skilful and varied use of it. His conceptions are legitimate and in his delivery good taste and emotion meet each other half way.

Frieda Glitky is a remarkably well equipped vocalist, especially for church, oratorio and concert work. She has made the most of a soprano voice naturally good and she sings with an amount of feeling and esprit that reveals the real artistic soul. I heard her in three works by the late Dutch composer, Heinrich van Eyken, i. e., "Judith's Song of Triumph," "Frage" and "An den Mai"; also in songs by Wolf and Franz. In "Judith's Song of Triumph" Van Eyken makes an effective use of the old oratorio style, à la Handel. Miss Glitky sang this with great fervor.

At the third concert of the Waldemar Meyer Quartet, Elyda Russell, the well known Australian soprano, was the soloist, and she was heard, as I am informed, in excellent renditions of five Schubert songs, "In Frühling," "Die F. r. r. l. l. e," "Frühlingsglaube," "Schlummerlied" and "Wohin." Miss Russell recently returned from a successful tour of Scandinavia. The ensemble numbers of this concert were Mozart's string quartet in F major, No. 9, and the Schumann piano quintet, op. 44, in which the four artists had the able assistance of Frieda Kwast-Hodapp.

Norah Drewett, piano, and Alberto Curci, violin, gave a joint recital at Beethoven Hall on Monday evening. As this was the night of the Nikisch Philharmonic concert, I arrived in time only to hear Miss Drewett at the close of the program. This charming young Irish girl is a pianist to whom it is always a pleasure to listen. She has so much vitality, so much exuberance of spirits, that her playing is always enlivened and made interesting to a high degree, all the more so as her artistic merits and her pianistic powers are of a high order. Miss Drewett has marked individuality.

Achille Rivarde is an artist whose name has been known to the violin-playing fraternity of this city for many years, but he was never heard here until last evening. More is the pity, for Rivarde revealed himself to be an admirable

violinist. He plays in the smooth, polished, finished style of the French school, and he suggests both in appearance and in his playing the Sarasate of former years. Rivarde, too, is a Spaniard. The violinist's art is distinguished especially by beauty of tone; his tone in all forms of cantabile and passage work is of the purest and sweetest quality. It is not a large tone, but it carries well. Rivarde also possesses a very fluent technique and the difficulties of the Bruch second and the Saint-Saëns concertos and of the Lalo "Spanish" symphony were mastered by him with ease and telling effect. His conceptions were those of a good musician and he phrased with exquisite taste. There is nothing big or heroic about Rivarde, but he has a pleasing warmth of expression and a great deal of charm. His performance of the Saint-Saëns concerto was perfect violin playing in its way. He was ably accompanied by the Philharmonic Orchestra under Dr. Kunwald. At the close of the program he was most enthusiastically and persistently applauded, and as the audience showed no disposition to let him off without an encore, he finally played Arbos' "Tango," to the piano accompaniment of Fritz Kreisler, who happened to be in the audience and who accompanied this characteristic Spanish composition from memory. Kreisler is a wonder, not only on the violin but also in that he can accompany practically the entire violin literature from memory.

A very enjoyable afternoon song recital was given at the American Woman's Club on Thursday by Frau von Holstein, a Norwegian singer who has lately come to this city. She possesses a remarkably clear, pleasing, well-trained voice, which was well displayed in a varied program comprising numbers by Meyerbeer, Wagner, Schumann, Henschel, Weingartner, Brahms, Strauss, Grieg, Fauré and Massenet. Frau von Holstein has dramatic qualities of a high order and her offerings were enthusiastically received. She was ably accompanied at the piano by André Torchiana.

"Richard Wagner and Franz Liszt" is the title of a new book by Dr. Julius Kapp, which has just been published. So much has been written about Wagner and Liszt that a new work seems at first thought superfluous, but this one, however, really fills a gap, although perhaps not an important one. The author evidently has read everything that has been written about the two masters and he has condensed into one book the opinions given of them by all the different writers. Psychologically the book is probably most interesting because of the quotations of sayings of the two masters themselves in reference to their mutual relationship and because of their expressed opinions of each other. From the book it is clear that the influence of Liszt's friend, the Princess Wittgenstein, was a menace to the development of the friendship between Liszt and Wagner; Liszt, however, was too great ever to permit any woman to gain absolute control of him.

Leopold Godowsky will give a second piano recital at Beethoven Hall on January 10. He has been absent from Berlin several weeks, being on tour in the Balkan States under the management of Max Reininger. In Constantinople he gave two concerts that proved to be sensational events. They were attended by the élite of Constantinople society. A mark of special distinction was conferred upon the great artist by the presence of the royal princess, who had never before attended a public concert. At this date it is not definitely decided whether Godowsky will accept the remarkable position in Vienna as head of the Master School of Piano Playing, which has been offered him, but he must decide very soon.

The Berlin Singakademie celebrated on Sunday last the 150th anniversary of the birthday of Carl Friedrich Zelter, who was the second conductor of the association and the successor of the founder of the Singakademie. This choral union is over 100 years old, and its concerts have all been given in the same old hall, which is still standing and is in daily use.

Oskar Fried was the conductor chosen to direct the

fourth symphony concert of the Munich Tonkünstler Orchestra in place of Max Schillings, who refused to give his assistance. Fried scored a big success with Bruckner's seventh symphony and Strauss' "Don Juan."

The successor of the late Wolfgang Degner, director of the Weimar Music School, will probably be Waldemar von Bausnern, of Cologne.

Gustav Lazarus, director of the Breslau Conservatory in this city, has been decorated with the Order of the Red Eagle.

A collection of little pieces composed by Mozart when he was eight years old has just been published by Breitkopf & Härtel, of Leipzig. It comprises minuets, adagios, prestos and the first fugue from Mozart's pen, and all are written with so much musical intelligence and are so rich in ideas that it is hard to realize that the composer was then a boy of such tender age. The little note-book, which Mozart himself made and in which he wrote these early works, is now in the possession of the Emperor, who received it as a gift from Ernst von Mendelssohn-Bartholdy.

The Berlin premiere of Richard Strauss' new opera, "Elektra," will be conducted by Leo Blech, who is directing the rehearsals and making arrangements for the first performance at the Berlin Royal Opera House early in February. Although Strauss is the leading conductor at the Royal Opera House, he preferred to give the precedence to his colleague, in whose ability to do justice to the work he has the greatest confidence. Strauss himself will conduct the second performance.

A hitherto unpublished song by Brahms is announced by the German Brahms Society. It is a second version of the "Regenlied," the poem by Klaus Groth, and entirely different from the known work, op. 59. Facsimiles of the composition, both in the handwriting of Brahms and of Groth, are published with the printed music.

The premiere of the new comic opera by Carl Weis, entitled "The Twins," will occur at the Berlin Comic Opera December 22. The idea of the libretto is taken from Shakespeare's "Twelfth Night."

Madame Schumann-Heink has returned to Berlin, her German headquarters, after a remarkably successful tour of some of the leading cities of the Fatherland, as Munich, Mannheim, Karlsruhe, Frankfurt and Hanover.

A young American singer who is just beginning a successful operatic career in Europe is May Schaidler, who studied in this city with G. B. Lamperti. She entered upon an engagement at the Zurich Opera last September, where she has been meeting with very flattering success. She at once became a favorite with the public and the Zurich papers all spoke of her in the highest terms. Her Queen of the Night in the "Magic Flute," and her Violetta in "Traviata" are especially praised, and the critics all remarked on the sweetness of her voice, the purity of her intonation and the clearness of her coloratura. They write that her delineation of the part of Violetta is ideal. Miss Schaidler is well remembered in Berlin, especially in the American colony, and her many friends here are delighted to hear of her success.

Georg Fergusson sailed for New York on the Kaiser Wilhelm der Grosse from Bremen last Tuesday for a brief holiday in America. While there he is to be married. He will return to Berlin with his bride early in January and resume his teaching.

Jomelli's Southern Trip.

Jeanne Jomelli, will make a Southern trip this month, opening at Greenville, S. C., on the 11th. Her next New York appearance will be with the Harlem Columbia Club January 23.

Unusual Offering to Jonas.

At his recent recital, given in Berlin, the numerous pupils of Alberto Jonas presented him with a magnificent wreath of sterling silver, each leaf of which bears engraved the name of one of the pupils of this year's class. As the celebrated pianist played the final chords of the Schubert-Tausig "Marche Militaire," which closed the program, and amid the enthusiastic applause of the large audience present, David Berlino, the eleven year old American boy, brought the wreath, resting on a cushion of velvet, onto the stage. David Berlino, who is to "come out" this season, has attracted a good deal of attention in musical circles. He has played twice at the Court of the German Emperor, before the Emperor himself, the Empress and the entire royal family. He has also played in Potsdam before the Crown Prince and the Crown Princess. He is a fellow student—in Jonas' class—of Pepito Arriola, that wonderful ten year old boy pianist, who is the highest paid artist in Europe and who also has repeatedly played before the German Emperor and the entire Court. Pepito Arriola, as the youngest of the class, was to have presented the wreath, but he was absent on a short concert tour.

Dr. Wüllner's Sicilian Villa.

A property loser by the Sicilian earthquake is Dr. Ludwig Wüllner, the well known German singer. Dr. Wüllner is the owner of a villa near the little town of Taormina. The dwelling is built of white marble and is situated near the top of the Taormina mountain, part of which Dr. Wüllner owns. On the Mediterranean side of the mountain he has extensive vineyards. "During my ten years of summer residence at Taormina I experienced almost annually one slight shock either in the spring or in the fall," said Dr. Wüllner. "It was only a little tremor, however, which rocked the art objects on the mantel or threw pictures on the wall out of the alignment. These little quakes were never serious and never caused great alarm. I do not like to think of my summer paradise in ruins. I hope for reassuring news concerning my friends in that lovely land of sunshine."

Marcella Craft in "Madam Butterfly."

Puccini's "Madam Butterfly" scored an instantaneous success upon the occasion of its first performance at the Stadt Theater, in Kiel, Germany, and Marcella Craft, who sang the title role, carried off the lion's share of the applause. This is what the leading paper has to say:

The principal role is, of course, that of Madam Butterfly, and with the degree of her art the effort of the whole either stands or falls; and the highest praise must be awarded Marcella Craft, who understood how to make herself the center of attraction, and the further the performance proceeded the greater was the concentration centered upon her. As soon as Miss Craft gave herself up wholly to living the part, as she did at the beginning of the second act, she expressed in her acting every idea that swayed her. She knew how to give to an astonishing degree and with remarkable keenness of perception the psychological aspects of the work, and she always kept in contact with the music. It was an excellent performance, and Miss Craft towered above all the others.—Kieler Zeitung, November 12, 1908.

Another Successful Pupil of Clara de Rigaud.

Fanny Ferguson, dramatic soprano, now touring the West with the Philharmonic Concert Company, is one of the successful pupils of Clara de Rigaud. Madame de Rigaud frequently hears from Miss Ferguson, and judging from the complimentary press notices that accompany the letters, the singer is having some of the happiest experiences of her professional career. The critic of the Winnipeg Tribune after hearing Miss Ferguson wrote: "Miss Fanny Ferguson, the soprano, is a finished vocalist and a pattern for many of the rising young singers." This is one of many tributes collected by Miss Ferguson from California, Texas, and other Southern and Western States. Miss Ferguson has toured with the Savage English Opera Company and with the Philharmonic (Ladies) Quartet of Chicago.

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LONDON, W., December 23, 1908.

A prospectus has been received from Ernst Schiever, of Liverpool, announcing the concerts for the season of 1908-1909. The Schiever Quartet, consisting of Ernst Schiever, Alfred Ross, Thomas Rimmer and Walter Hutton, is to give a series of four concerts, when only the best classical chamber music will be given. At each concert there will be an assisting soloist, among them being Horatio Connell, who is already known to the Liverpool music public as an artist of exceptional merit. He will sing at the second concert, January 23. Mr. Connell recently sang at Leicester, in the W. Richter concert of old music, and at Manchester, with the Halle Orchestra. At the latter concert he sang the "Serious Songs" of Brahms, with orchestral accompaniment, and the "Abendstern," by Wagner. The Manchester Guardian said: "Mr. Horatio Connell has great intelligence and he exercises a watchful care over his style, which we need hardly say, is admirable. He is an artist of no ordinary attainments."

Reinhold von Warlich's recent recital called forth a large audience. He sang a number of ballads by Loewe, Schubert and Schumann.

A Japanese operetta, entitled "The Jewel Maiden," by Florian Pascal, has just been performed. The book is by M. C. Gillingham.

Rehearsals at Covent Garden are now in force for the forthcoming season of opera in English. Dr. Richter conducts them personally, so that every attention to detail is given. Three cycles of the "Ring," three performances of "The Mastersingers," "Madame Butterfly," and the new prize opera, are announced. The opening night is January 15, and the performances will be continued every evening with two exceptions, when fancy dress balls are to be given at Covent Garden. There will be some matinees during the season, which is to extend over four weeks, but the dates have not as yet been announced. The names of the singers include many well known in concert circles, some well known in opera, and others never before seen on musical programs in London. They are: Marie Alexander, Edith Clegg, Donalda, Edith Evans, Florence Easton, R. Frease-Green, Caroline Hatchard, Dilys Jones, Alice Prowse, Gwladys Roberts, M. Saltzmann-Stevens, Edna Thornton, Maria Yelland, Gleeson White, F. Austin, H. Bechstein, D. Byndon-Ayres, P.

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The press continues to publish long and laudatory notices of Elgar's new symphony, and Lancelot, in the Referee, says: "That it is rare indeed that such unanimity has prevailed at the birth of a symphony, and it is especially noteworthy because the strength of the work lies in its construction, its obedience to the laws of form and organic cohesion, in direct opposition to the tenets of those who are regarded by many as representing the most advanced musical development."

The accompanying picture of Max Reger, the German composer, and Ernest Sharpe, the American basso, is unique, as it is the first time that Reger has been photographed with any singer. The photograph was taken last year, when Mr. Sharpe was in Germany coaching Reger's songs with that composer. It will be remembered that Ernest Sharpe is the American singer who, in 1905, gave



MAX REGER AND ERNEST SHARPE.

the first recital of Reger's songs in America, at his lovely studio in Boston. In London and Berlin during October and November, 1906, Mr. Sharpe gave the first recitals of Reger's songs, when the programs were entirely devoted to that composer. Mr. Sharpe is now abroad, where he has been singing in some concerts with Max Reger, to the "marvelous accompaniment of the composer." It is said that Reger will visit America to conduct some of his own

compositions and to play the piano part in his "Variations," the new trio for piano, violin and cello.

The eleventh concert under the auspices of the Patrons' Fund introduced some new compositions by British composers. A piano trio in E flat, by Edward Isaacs opened the program and was played by the composer, N. Blinder and J. Leo Smith. Mr. Isaacs received his training at the Manchester College. The other concerted piece was a concertstück for string quartet, by George Dyson, of the Royal College. There was a piano solo, an intermezzo in A flat by Frank Tapp; a scherzo-toccata, in B flat minor, by Percival Garrett, and a number of songs by foreign composers.

Walter Hyde, whose almost phenomenal advance to the front rank of tenors will always be remembered, is to take a prominent part in the January opera season at Covent Garden. He will sing Loge in "The Rhinegold," Siegmund in "The Valkyrie," Walther in "The Mastersingers," and Faust in Gounod's opera. Madame Donalda, the French-Canadian singer, will be the Marguerite and Mr. Austin the Mephistopheles.

During the second week of the Covent Garden season Dr. E. Woodall Naylor's opera "The Angelus," libretto by Wilfrid Thornley. The book deals with the adventures of a novice who has learned from the dying abbot where he may find the elixir of life. He is successful in his quest but returns just too late to preserve the life of his sweetheart. The cast includes Robert Radford, Francis MacLennan, Florence Easton, Claude Flemming, Edith Clegg, Charles Knowles and Albert Garcia as mortals and Edna Thornton, Gleeson-White and Alice Prowse, immortals. There is a prologue and four acts.

The Lord Chief Justice presided at the first smoking concert of the Royal Amateur Orchestral Society.

Kreisler, who has not been heard in London for more than a year, will appear at an orchestral concert late in January. The program will include the Brahms and Tchaikovsky concertos and a work by Vivaldi, a composer who flourished in the first half of the eighteenth century.

The Delle Sedie School of Singing closed on the 21st and on the following day Ingo Simon and Madame Cleaver-Simon left for France on a short motoring tour. Mr. and Mrs. Simon have been having great success recently at the Gentlemen's Concert in Manchester and also at South London, where they sang at one of the Sunday concerts.

Interesting both to professional and amateur musicians are the subjects discussed at the periodical meetings held by the Musical Association, which has pursued a useful existence ever since 1874. Fortunately for those who are unable to attend these gatherings, the papers read, and the discussions which they provoke, are published at the end of each session, and the volume dealing with the proceedings of 1907-08 has now been issued. Among the year's lecturers are Dr. T. Lea Southgate, T. F. Dunhill, the Rev.

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Cert de Lafontaine, Dr. Ralph Bellairs, Gilbert Webb, and Frank Kidson, who have discoursed severally upon such varied themes as Spanish music, the "limits of musical expression," the "evolution of melody," and the "history of the flute." A great deal of instruction, and not a little entertainment as well, may be derived from perusing the chapters devoted to these and other discussions.

A. T. KING.

MUSICAL LOS ANGELES.

912 WEST TWENTIETH STREET,
LOS ANGELES, CAL., December 26, 1908.

The Lombardi Opera Company, direct from South America, is filling a brief engagement in Los Angeles.

Dallonsie Young, of London, England, who is a pupil of Leschetizky and Paderewski, has arrived in Los Angeles with Mrs. Young. They expect to remain one year.

Archibald Sessions, organist of Christ Church, gave his sixty-ninth recital last week. His program included novelties by Sibelius. John Douglass Walker, tenor, sang arias from "Elijah" and "Samson."

Saint-Saens' "Christmas" oratorio was given at the regular Friday Morning Club meeting two weeks ago. William H. Lott was the conductor, and Mrs. Harry Clifford Lott the assisting pianist. Waldo F. Chase presided at the organ and the remainder of the instrumental forces included Heloise Desiree Coutolenc, violinist, and Elsa von Grose Monasco, cellist. The singers were Mrs. Edmund S. Shank, Mrs. C. G. Stivers, Bertha Vaughn, Estelle Heartt, Mrs. C. E. Richards, Mrs. S. J. Selby, Sheldon Ballinger, Jackson S. Gregg, John Douglass Walker, Nigel de Brulier, Harry Clifford Lott, Edmund S. Shank.

Nordica and her company appeared before an audience of 2,000 at the Simpson Auditorium December 21.

Another successful event of the month was a piano recital by William Edson Strobridge.

Madge Pattou and Gertrude Paine recently gave a successful demonstration of their work in the Dunning System of Music Study for Beginners.

Today the Dominant Club will give a Japanese tea in honor of Madame Nordica. Real Japanese women arrayed in Oriental costumes will assist the club in entertaining the famous prima donna.

BLANCHE ROGERS LOTT.

Godfrey Nutting, of London, Popular Song Writer.

At his own recital in London recently, where his compositions, both vocal and instrumental, were heard, Godfrey Nutting was assisted by Miss Bevis, Philip Simmons and Katherine Jones, the only exception on the program to his compositions being some cello solos played by Miss Eveline.

Perhaps the song that brought the most applause to the young composer was "With You," sung by Miss Jones, an organ obligato being played by Mr. Ibbs. This had to be repeated, and should become a favorite program



GODFREY NUTTING.

song. Miss Bevis was heard in two groups, consisting of three of the "Six Little Songs," a Dutch lullaby, and "Stolen Fruit."

Mr. Nutting studied piano under Frau Rappoldi, in Dresden, who was a pupil of Liszt, and then with Percy Grainger, in London. It was his intention to become a professional pianist, but the charm of composition at-

tracted him more. However, he makes a specialty of playing his own pieces.

His songs are rapidly becoming popular and are being sung by many of the leading singers. Alice Esty, Louise Dale, Hilda Wilson, Maud Santley, and other well known concert singers have sung "The Garden I Love," which was a great success from the first, springing at once into public favor. It has a taking melody, with good words.

Mr. Nutting is still too young to have a long list of compositions, but whatever he writes is always accepted by well known music publishers, and finds a ready acceptance with the public.

Recently, at two of the important clubs in London, Mr. Nutting gave, by request, programs of his compositions, receiving much applause and many compliments.

The accompanying picture is an excellent likeness of the composer.

Reinald Werrenrath in Pennsylvania.

Reinald Werrenrath, the baritone, continues to win glory. Whenever he sings he is always certain to receive highly complimentary press notices in addition to the personal rewards from those who engage and re-engage him. The following notices refer to Mr. Werrenrath's recent appearance with the Harmony Club, of Erie, Pa.:

Reinald Werrenrath possesses a remarkable baritone voice of rich volume and fine timbre. His diction and declamation are perfect and his interpretation most artistic. Each of his numbers was received with such persistent appreciation that he was compelled to give encores. He was perhaps most admired in "Drink to Me Only With Thine Eyes," which was sung with a tender grace. His "King Charles" was most brilliant and dramatic in its rendering. Erie is glad to have enjoyed the opportunity of hearing an artist of such merit.—Erie Daily Times, December 18, 1908.

Mr. Werrenrath, whose stage presence in itself is a delight, is a young man, tall and clean cut, has a rich voice of wide range and remarkable flexibility, and accompanying it is the temperament of an artist and a certain dash which sweeps the audience right to him. He sang every sort of song last night, from the somber, heavy "Cesar's Lament" to the light, airy "Drink to Me Only With Thine Eyes," the dashing "King Charles" and the highly dramatic solo parts in the big number, "Columbus's Last Night." Erie will certainly welcome an opportunity of hearing Mr. Werrenrath again.—Erie Evening Herald.

Albert Spalding's Next Western Trip.

Albert Spalding will go West again the latter part of January, when he will make another appearance in Chicago. The violinist is booked also as soloist in St. Paul with the St. Paul Orchestra. He will return to New York in time to play at the concert which the Liederkreis will give at Carnegie Hall, Saturday evening, February 6, for the benefit of the German Hospital. Emmy Destinn is to be the vocal soloist.

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LEIPSIK, December 16, 1908.

The tenth Gewandhaus program, showing pronounced Christmas character, had the overture to Pfitzner's "Christelflein"; the "Lamento d'Arriana" from Monteverdi's opera, "Arianna," in Ottorino Respighi's new arrangement, sung by Julia Culp; the orchestral "Shepherd's Song at the Cradle," from Liszt's oratorio, "St. Elizabeth"; the six Cornelius Christmas songs with piano (Nikisch); the Brahms second symphony. The Monteverdi lament (1608) has great interest. The first section goes slowly. Its spasmodic yet uniform phrase gives some impression of the rhapsodical, or, in fact, the bereavement which the text expresses. The latter part moves easier and is more like the modern cantabile. In Frau Culp's splendid singing the work did not lack inspiration or power. The Brahms symphony was superb and Nikisch was accorded special recognition for the rendition. The Pfitzner overture maintains the wholesome character now expected of all his music. The Cornelius songs are good music in cheerful spirit, without arising to any impressive heights. Frau Culp was recalled many times. The next concert will be given on New Year's Day. Meantime, Nikisch conducts two concerts with their rehearsals in Moscow. He reaches Leipzig again December 28.

The tenth Gewandhaus program of the century ago, December 8, had a "Phantasie" for full orchestra, composed by Neukomm (pupil of Josef Haydn), vocal score by Naumann, sung by Madame Herbst; violin concerto by Viotti, played by Concertmaster Campagnoli; hymn for chorus and orchestra by Schulze, on poem by Voss; a symphony by Witt (wrote nine symphonies); cantata, "Psalm 23," for bass solo, soprano, and tenor duet and chorus, by Friedrich Schneider.

At the annual conservatory memorial to Justus Radius, the Conservatory Orchestra, under Hans Sitt, played the Handel C major concerto grosso, a Haydn G major symphony, the Beethoven "Prometheus" overture, and the accompaniments to a soprano aria from Gluck's "Iphi-

genie" and a Mozart F major concerto. Paul Kröhne, of Zwickau, opened the program with the Bach C major organ prelude and fugue. The aria was sung by Ilse Helling, of Leipzig; the piano concerto played by Paul Aaron, of Dresden. The orchestra comes under splendid routine, and as there is no lack of advanced players for every corps, there is nothing amateur discernible and the playing is always enjoyable. Aaron, who played the concerto, is playing often in public this year, but he remains in the Conservatory to continue his work under Teichmüller. He plays Mozart true to style, and Ernst Schuch, of Dresden, has invited him to play in one of the symphony concerts under the Schuch direction there. The Conservatory student program of December 11 had a Haydn D minor quartet, played by Marie (first violin) and Helen Bastianelli (cello), of New York; Miss Stockwell (second violin), of Bridgeport, Conn., and Fräulein Zeibig (viola), of Leipzig; the Rameau triple concerto for piano, violin and cello, Fräuleins Wussow and Häbler, Herr Lürman; soprano cavatinas from "Freischütz" and "Euryanthe," Fräulein Kubel; the Vieuxtemps violin fantasia caprice, Fräulein Spier; soprano aria from "Fidelio," Fräulein Oberreich; Brahms, Chopin and MacDowell (polonaise) piano pieces, Fräulein Sorcker; Brahms and Schumann songs, Fräulein Siegel; Mendelssohn's G minor piano concerto, Miss Rumsey, of Australia; orchestra under student Wollfahrt. The young women's quartet playing was very creditable and the instruments blended well. The Bastianellis have been here for three years. This is Miss Stockwell's first year. Miss Rumsey, a pupil of Carl Beving, played the concerto in an able bodied yet nicely musical manner. Fräulein Sorcker, a Russian, gave a remarkably clear exposition of the piano pieces. She is another of the Teichmüller pupils. Fräulein Siegel, a pupil of Frau Hedmond, sang very enjoyably.

The third chamber concert in the small Gewandhaus Hall served to introduce to Leipzig the Marteau-Becker Quartet. The personnel is Henri Marteau, Louis van Laar, Hugo Birkigt and Hugo Becker. They played quartets in B flat by Mozart, in F major, op. 59, by Beethoven, and in A minor, op. 41, by Schumann. It is too early to report satisfying results by the organization. The first hindrance lies in the selection of their instruments, which do not blend. Their plan of placing the cellist on one side nearest the audience probably still further disturbs the balance.

The sixth Philharmonic concert under Hans Winderstein brought the Beethoven eighth and ninth symphonies. The chorus for the latter was the Singakademie, of Halle; the soloists, Mizi Marx, Martha Oppermann, Emil Pinks and Friedrich Strathmann.

At a concert given in the Zoological Garden for Israeli-charities, Beatrice Kernic, formerly of Leipzig, but now of the Frankfurt Opera, sang two groups of songs. Karl Schroth, of the Leipzig Opera, sang tenor songs by Tosti, Schumann, Wolf and Hugo Kaun. Pianist Ella

Raphaelson, of Riga, played the Chopin A flat ballade, B flat minor nocturne and the F sharp major scherzo from the D'Albert suite. Frau Kernic's singing has no musical value, since it is almost continually off the pitch. Schroth is possessed of a fine voice under good usage, and the concert public as well as opera public enjoy his work. He has coached here with Mrs. Nikisch. Fräulein Raphaelson is gifted and is already in fine command of the piano. She is another of the very numerous Teichmüller cult, though she had found good teaching in Riga before she came.

The third concert by the Bohemian Quartet had Teresa Carreño as assistant in the Sinding piano quintet, op. 5. Both Carreño and the Quartet were well disposed, and the large audience showed great enthusiasm.

Pianist Simeon Maykapar, formerly of St. Petersburg, but now resident in Leipzig, gave a recital with the Bach-Liszt C minor organ prelude and fugue, the C minor toccata and fugue, the Beethoven A major, op. 101, and "Appassionata," op. 57, sonatas, and Liszt's variations on Bach's "Weinen, klagen, sorgen, zagen." The artist's readings are strictly on the side of the classical, and as he has good command of the piano, his recital is enjoyable. He has composed much for his instrument. These works, principally published by Jorgenson, of Moscow, include a useful set of variations, a virtuoso suite for small hands and a sonata. A second manuscript sonata is almost completed.

EUGENE E. SIMPSON.

The Menace of Music.

A high-browed young lady was playing on the piano to the great edification of all the other high brows present. After a while she announced graciously that she would play "a Chaminade," and proceeded to do so. At the close of it there was applause. Then an unsuspecting low-brow piped up:

"By the way, what is a Chaminade?"

He spoke as if not sure whether the thing was more like a chamois or a serenade.

The young lady looked at him witheringly.

"Chaminade is a composer," she said with much severity. That embarrassed the low-brow.

"Why, I was sure that Grieg had written a Chaminade—a suite of Chaminades, in fact."

"Not at all," repeated the severe young lady. "Chaminade is a composer."

"Oh! indeed," stammered the low-brow. "Well, what did he write?"

"He is a she," the young lady informed him.

"What! Is that so? Well—er—"

At this point friends of the low-brow stepped in and restrained him from another possibly fatal plunge.—New York Times.

Brüll's opera, "The Golden Cross," had its one hundredth Vienna performance recently.

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DR. FRANKLIN LAWSON, TENOR AND TEACHER.

Dr. Franklin Lawson, one of the successful concert tenors of this country, is also enrolled among the vocal teachers who have many pupils filling good positions in church choirs, on the stage and others engaged in the work of teaching. Dr. Lawson has become renowned as a specialist in tone production and deep breathing. His own beautifully placed voice and easy method of singing are the best evidences that he is a consummate master of these special branches. At a recent concert, a critic who heard Dr. Lawson sing, declared:

"This tenor sings as easily as water running down a hill. With such a voice and method he cannot help singing."

Frank King Clark, one of the great teachers of Europe, has written the following strong endorsement of Dr. Lawson, who sometime ago completed a course of studies with Clark in Paris:

"Dr. Franklin Lawson has one of the most beautiful lyric tenors I have ever heard. He has proven himself an ideal student, and is in full possession of my method of teaching voice. I consider him both by study and endowment an unusually clever teacher."

Dr. Lawson has other endorsements from celebrities who have spent years in expounding the principles of vocal teaching.

As a choir singer, Dr. Lawson has filled positions during the past ten years with three of New York's leading churches—the Brick Presbyterian Church, corner Fifth avenue and Thirty-seventh street; St. Bartholomew's Protestant Episcopal Church, Madison avenue and Forty-fourth street, and the South Reformed Church on Madison avenue near Thirty-seventh street. In concerts, music festivals and on tours with other artists, Dr. Lawson has had triumphs galore. His New York appearances have been quite numerous, and that is more than can be said of many resident tenors. Extracts of criticisms of Dr. Lawson's singing at Hermann Klein's concert follow:

Dr. Franklin Lawson sang some songs, notably Gounod's "Lend Me Your Aid" and Bruno Huhn's "I Love Thee" in charming fashion.—New York World, November 16, 1908.

Dr. Lawson has a voice of much sweetness.—New York Times, November 16, 1908.

Franklin Lawson, in an aria from Gounod's "Reine de Saba" and a group of love songs, sang with taste and feeling.—New York Commercial Advertiser, November 16, 1908.

Dr. Lawson as one of the singers at Chaminade's farewell concert at Carnegie Hall was well received by the great audience. In reviewing the concert the critic of the Evening Sun said:

Franklin Lawson gave new distinction to four tenor airs, especially to "Separation," by using good, intelligent English.—New York Evening Sun, December 16, 1908.

As soloist at the November concert of the Mozart Club of Pittsburgh, Dr. Lawson won one more triumph. The

following lines are from a criticism in the Pittsburgh Dispatch of November 20:

Franklin Lawson, tenor, gave a delightfully satisfactory interpretation of the difficult arias and recitatives in "Judas Maccabeus" and was applauded with enthusiasm.

Among Dr. Lawson's successes in December was the concert of the St. Cecilia Society of Boston. The following excerpt is from the Boston Advertiser of December 10:

Altogether the finest solo work in "St. Christopher" is given to the Hermit, a species of tenor Gurnemann, who was very well interpreted by Franklin Lawson, who was remarkably sure, even in the most difficult passages and highest notes.

A few Lawson press notices are appended covering the last tour with the Boston Festival Orchestra:

Dr. Lawson gave a dignified and worthy interpretation of the great tenor recitative "Watchman, Will the Night Soon Pass." He did well with the arioso from "I Pagliacci" and had to repeat it. He is an exceptional tenor and a capable singer.—Springfield, Mass., Daily Republican, April 30, 1908.

Dr. Lawson, a newcomer to Albany, possesses a beautiful voice.—Albany, N. Y., Morning Express, May 6, 1908.

Dr. Lawson in his solo, "Golden Jerusalem," showed a tenor voice of purest lyric quality.—The Argus, Albany, N. Y., May 6, 1908.

Dr. Lawson has a sweet, sympathetic voice of good compass and in good command and sings well.—Taunton Daily Gazette, Taunton, Mass., April 23, 1908.

Dr. Lawson's singing was a treat in itself and he did everything with an artistic finish that compelled admiration.—The Message, Marblehead, Mass., April 24, 1908.

With almost no exception, the audience pronounced Dr. Lawson the possessor of one of the purest tenor voices which has been heard in Salem for many a day, a voice with no suspicion of sharp or falsetto quality.—Saturday Evening Observer, Salem, Mass., April 25, 1908.

"Samson and Delilah" at Brockton—An ovation was accorded Dr. Franklin Lawson, the tenor. His portrayal of Samson, of Biblical fame, whether in the most difficult passages or in tender strain, was uplifting. Dr. Lawson has a sweet, clear voice with remarkable purity of tone.—Brockton Daily Enterprise, Brockton, Mass., April 24, 1908.

Dr. Lawson, under the management of R. E. Johnston, is booked for the tour with the Dresden Philharmonic Orchestra and among the works in which the tenor will sing are "Aida" and "Hera Novissima." He will be heard at the Syracuse music festival, at Greenville, Columbia, Nashville, Memphis, Spartanburg, Fort Smith, Detroit, Lawrence, New Castle and Toronto.

Musical directors in all parts of the country are aware that Dr. Lawson has a wonderful repertoire, including the principal oratorios and cantatas of all schools and many of the standard operas. The list begins with Handel's "Messiah," and ends with Bruch's "Odysseus." The other composers on this complete and varied announcement are Mendelssohn, Bach, Beethoven, Gounod, Liszt, Haydn, Rossini, Dvorak, Saint-Saëns, Verdi, Massenet, Mercat-

dante, Coleridge-Taylor, Elgar, Berlioz, Flotow, Stainer, Parker, Thomas Weber, Spohr, Gilbert and Sullivan, Coombs, Gaul, Buck, Cowen, Edwards, Reincke, Franck, Mauder and Neidlinger. Dr. Lawson sings in Italian, French, German and Latin, in addition to his native tongue. His diction is excellent and this, combined with his other accomplishments, make him an artist of skill always prepared to sing at long or short notice.

MUSICAL COLUMBUS.

COLUMBUS, Ohio, December 29, 1908.

Florence May Scott will give a song recital in Northminster Church Friday evening, January 22, assisted by Florence Welling, contralto, and Clara Neel, organist. Janet Ramsey will play the accompaniments.

The Girls' Music Club will have its first recital in 1909 Saturday afternoon. Those who are to take part in the program are Faye Irwin, Margaret Potts, Mary Howard, Janet Ramsey, Mabel Dunn, Margaret Lanum. Grace Hamilton Morrey will give an address during (the intermission) on "The Leschetizky Method and School of Interpretation." As Mrs. Morrey is an exponent of that school, and Columbus' most brilliant concert pianist, an interesting and instructive hour is expected.

Alfred R. Barrington will present a class of five pupils at the Hartman Hotel parlors Tuesday evening, January 5. These young singers are Misses Corna Greiner, Potts, Sullivan, Langbridge, Peters and Walter Scott. Mr. Barrington's numbers are always eagerly anticipated, as he is one of the most delightful concert singers Columbus has ever had within its borders.

Cecil Fanning's return home for the holidays gave the congregation of the church where he is a member of the choir (First Methodist) an opportunity to hear him in special Christmas numbers. Mr. Fanning goes to New Orleans immediately after the holidays, and later on goes East to fill numerous engagements.

There is a well defined effort being made to secure Evan Williams, the tenor, for at least two days in each week. Mr. Williams has many admirers here, and there are a sufficient number who desire to study with him to keep him at least two days of each week. There is no doubt but he could fill every teaching hour here if he cared to do so, but his home and business enterprises being in Akron, there is small reason to expect his removal to this city.

January will be a busy month of big concerts. If the first month of the new year is to be an indication of the

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musical activity of the whole year, there is much in store for the lovers of music.

Bertha Young gave an interesting and altogether pleasing organ recital at Broad Street Presbyterian Church last week. Edith Sage and Maud Wentz MacDonald were the vocalists.

Mrs. Wilbur Thoburn Mills, organist of Broad Street Methodist Church, gave a Christmas vesper recital Sunday afternoon, all numbers appropriate to the occasion. Mrs. William Patton Tracy, mezzo soprano, was the soloist. It was a most enjoyable recital throughout and largely attended.

Emily Lyon McCallip has given two class recitals in her home studio the past week. Miss McCallip has a very large class of children between the ages of seven and fifteen, her chosen work being with the youngsters, with whom she has special success. Last summer Miss McCallip did advanced work in ensemble playing in Chaigneau Studio, Paris, also solo study with Harold Bauer. She organized the Girls' Music Club and is serving her third year as its president.

Juliet May Bennett has been chosen as one of the soloists for the Neddermeyer-Columbus Band concert. Miss Bennett has a mezzo voice of wide range.

Oley Speaks is home again from a tour of concert engagements. Mr. Speaks is solo baritone in the choir of First Congregational Church, where for so many years Dr. Washington Gladden has been the pastor. Last week Mr. Speaks gave a song recital in the home of Mrs. John G. Deshler, in East Broad street. Marion Lord was the accompanist.

Beethoven's letters to Nicolaus Simrock, F. G. Wegeler and Ferd. Ries have just been published by Simrock, of Berlin. The letters to Nicolaus Simrock are for the most part now published for the first time. Those written to Wegeler have appeared in print, but with many changes. They are now reproduced for the first time in original form, written exactly as by Beethoven himself. The Beethoven-Ries letters are now also given to the public for the first time. These letters have been edited by Dr. Leopold Schmidt, the well known music litterateur and critic of the Berlin Tageblatt. The work is elegantly gotten up in one volume and has numerous portraits, facsimiles of letters, etc.

AMERICAN MUSIC HEARD.

The New York Center of the American Music Society arranged a program consisting of compositions by our fellow countrymen, and the concert was given last Wednesday evening at Mendelssohn Hall, before an audience encouraging in numbers and in applause. Preceding the program proper, David Bispham, the president of the organization, delivered a euphonious and effective address, setting forth the aims and intentions of the American Music Society and announcing its primary object to be the production of such American music as might otherwise not be heard in public, unless introduced through special concerts. The plan of the society is an admirable one, and nothing can logically be urged against it, even though MacDowell once refused production at a concert devoted exclusively to the compositions of Americans, presumably on the ground that he considered his works good enough to figure on programs with those of European music makers. MacDowell was wrong, for if there are concerts of Wagner's music, concerts of French music, concerts of German music, concerts of Beethoven sonatas, Chopin recitals, etc., then there is no valid reason why there should not also be concerts of American music without offending the composers performed on such occasions. Some American composers have grown to be oversensitive and their state of mind is easy to understand when one considers the way they have been treated by the public and by the critical censors of New York.

The concert of last Wednesday had this variegated and representative program:

| | |
|--|---|
| Song from Omar..... | Victor Harris |
| Give Me the Sea..... | R. Huntington Woodman |
| Two Birds Flew Into the Sunset Glow..... | Winthrop Rogers |
| Seal Lullaby..... | Robert W. Atkinson |
| The Fiddler of Dooney..... | Sidney Homer |
| | Francis Rogers. |
| No. 5, from Poems, op. 41..... | Arthur Foote |
| No. 1, from Sketches, op. 7..... | Edward B. Hill |
| Mazurka..... | Henry F. Gilbert |
| Le Cortège qui passe..... | Arthur Whiting |
| Valse..... | Clayton Johns |
| Music of the Calumet..... | Harvey W. Loomis |
| Receiving the Messenger..... | Arthur Farwell |
| Navajo War Dance..... | Arthur Farwell |
| | Heinrich Gebhard. |
| April Weather..... | Percy L. Atherton |
| Across the Hills..... | Walter M. Rummel |
| If..... | Bruno Huhn |
| The Hour of the Whippoorwill..... | Harvey W. Loomis |
| O Swallow, Flying South..... | Benjamin Whelpley |
| | Edith Gould. |
| Quintet, C sharp minor, op. 24..... | Arne Oldberg |
| | Harold Knapp, Alfred Wathall, Lewis Blackman, Day |
| | Williams, Arne Oldberg. |

The foregoing list of works, with one or two exceptions, represents music of the kind written chiefly to entertain and to please, and in the main it accomplishes its purpose. The exceptions consisted of the pieces dedicated to the melodious—or shall one say rhythmic?—utterances of the Red Man, and they demonstrated anew the barren field which his music offers for serious musical exploitation.

Victor Harris' easy flow of agreeable theme was made manifest in his "Song from Omar." Woodman's "Give Me the Sea" makes a popular appeal and was applauded with vim. Homer's "The Fiddler of Dooney" has been heard here before and belongs to the class of what might be called "eccentric" ballads. The first group of songs was sung by Francis Rogers with splendid voice and rare musical art.

Arthur Foote's number reveals dignity, musical purpose, and constructive skill. Whiting's "Le Cortège" is graceful, suggestive, arresting. Clayton Johns' valse falls agreeably into the ear. The Loomis and Farwell "Indian" compositions must be regarded as vain experimental efforts. Heinrich Gebhard played his part of the program with evident sympathy and uncommon skill in technic, touch and pedaling.

Of the second song group, Rummel's "Across the Hills" and Huhn's "If" carried off the chief honors. They are well knit and musically convincing compositions. Loomis' "Hour of the Whippoorwill" is dainty and imaginative. Mrs. Gould aided the songs she sang with her expressive delivery and delightful vocal accomplishments.

The Arne Oldberg quintet is a conventional composition, routine in form, but not unpleasing in melodic content. It was played with more spirit than nuance. Bruno Huhn rendered skillful piano accompaniments to all the song numbers on the program.

Some of the composers represented at the concert were present in person, and it was noticed that they generally wore an air half fearsome, half shamefaced, as though they were fully conscious of their crime of being American composers—in America. In Europe it is different. And, by the way, if copyright conditions were changed in this country, American publishers probably would find profit in pushing some of the American compositions heard last Wednesday.

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THE FABLE OF A FIDDLER.

FROM THE YORK (PA.) GAZETTE.

Musicians, as a rule, have adventures, tuneful, idyllic, and sometimes amatory, but their experiences seldom are cast in the heroic mold, such as the thrilling and almost tragic occurrence which befell Arthur Hartmann, the great violinist, during the darkest days of the Russian revolution some years ago. Because of Hartmann's tour in America this season, the tale has a peculiarly timely interest, and will bear retelling in all its dramatic detail, just as it was published throughout the European press at the time of its happening.

After a signally successful tour in Germany and Scandinavia, Hartmann set sail from Stockholm for St. Petersburg, and landed in the Russian capital at the very outbreak of the series of sanguinary melées, which ended in the shedding of so much innocent blood and drew down the condemnation of the entire civilized world on the head of the irresolute Czar and his murderous minions.

The prelude to the terrible tragedy had taken place the day before Hartmann's arrival in St. Petersburg, and as he had been on the high seas, he knew nothing of the gallant but misguided souls who marched singing to the palace of their Czar and there, on the bridge leading to his abode, were ruthlessly butchered to the number of 400 men, women and children, by the hired Cossack assassins of the ruler whom his subjects called "Little Father" and adored as a divine being.

Hartmann's manager did not appear at the landing to greet him. Instead, a young man with stern, set features, and eyes that bore traces of weeping forcefully repressed stepped up to the violinist and asked, "You are Hartmann?" Receiving an affirmative answer, the young man continued: "I represent your manager." "Where is he?" questioned the artist. "Dead," answered his informant laconically, and the lines about his mouth tightened more firmly. "Dead?" echoed Hartmann incredulously. "I had a telegram from him two days ago at Stockholm. There must be some mistake." "Dead, nevertheless," was the reply of the young man; "I am his son. Hush. Come to one side and I will tell you all." Into the startled ears of Hartmann there poured the awful tale of the slaughter the day before, one of whose first and most innocent victims had been the manager, who was caught in the mob, fired upon, and killed by the infuriated soldiery.

"This is frightful," was Hartmann's comment, "and I won't stay here a moment longer than I can help." "Unfortunately you must stay until you can procure permission to leave. All outgoing trains and boats have been stopped for the present and foreigners are looked upon with the gravest suspicion. You are well known here and should have little trouble in procuring your passport to leave. In the meantime I have reserved rooms for you at the Hotel de Russe. A carriage is waiting. Come."

Mechanically Hartmann followed the young Russian, and

they stepped into a vehicle and were driven through the streets which twenty-four hours before had run red with the blood of the murdered people. On the way to the hotel, regiment upon regiment of troops were passed, some of them stationed in the public squares with batteries of cannon.

Everywhere were little knots of citizens, with faces tearful, faces obstinate, faces resentful, and faces frightened. From time to time a mournful procession passed, and Hartmann counted an even dozen of them before he reached his destination. Just before turning into the street which led to his hotel, the carriage passed a small square which served as the camping place of a company of Cossacks, in command of a formidable looking officer who stared hard at Hartmann as he passed by, and made the violinist remark to his companion on the man's brutal and bloodthirsty features.

Hartmann was glad when he had gained the portals of the hotel, and was escorted to his room, which was on the first floor, and led to a balcony overlooking the street. He soon made himself comfortable and it was not long before he tucked his beloved "Strad" under his chin, and confided his mingled feelings to the friend of wood and strings which transformed them into such wondrous music.

Hardly an hour had passed in this intimate communion before Hartmann became aware of a confused, clamorous noise which seemed to grow a thousandfold in intensity even as he listened. Nearer and nearer it came, until it resolved itself into the hoarse cries and murmurs of a mighty crowd. Hartmann dropped his fiddle and rushed to the balcony outside of his window.

The sight that he saw made him sick and faint, for it recalled all the pictures and plays he had ever seen of the frantic crowds which thronged the Paris streets during the French revolution. Thousands of men and women were marching toward the place where Hartmann stood, and their purpose was plain, for they carried red banners and muskets and in their faces was a look which spoke of vengeance for the blood of their murdered brothers.

At that moment the landlord of the hotel rushed to Hartmann's side. "Get in, get in," he screamed in the violinist's ear, "or you'll be killed. They'll shoot at anybody or anything. They're not men and women; they're wild beasts." Hartmann, a Hungarian whose nation had known the iron hand of oppressive tyranny, felt his sympathy go out toward that downtrodden rabble in the street below. "Where are they going?" he asked.

"They're heading for the square around the next corner, to hold a meeting there. Get in, get in. Here they come." The landlord tried to scramble back through the window, but suddenly felt a firm hand on his collar. "The square near here?" queried Hartmann excitedly; "the one where

the Cossacks are?" "Yes," replied the landlord, in a sulken manner.

"Do these people know that the soldiers are there?" "Of course not, or they wouldn't be such fools as to go." "Then they'll be shot—there will be another massacre?" "What do I know? Let them massacre the beggars. Serves 'em right. They're a discontented lot of vagabonds."

"By heavens, I'll not stand by and see it," shouted Hartmann, and he waved his arms at the foremost members of the crowd, whose front ranks were just then passing under the balcony. The landlord wriggled himself free and rushed into the house. Hartmann's frantic motions and shouts attracted the attention of the leaders in the motley throng, and the straggling columns came to a halt, all eyes turned to the picturesque figure on the balcony. The crowd evidently took him for a revolutionist who was about to harangue them. They cheered.

At that moment Hartmann realized that he could not speak one word of Russian! He shouted in Hungarian, German, French, and even English, but not one syllable did his listeners understand. Cold perspiration ran down his forehead and a fever of fear seized him. Already the crowd had begun to show its impatience, and with shoulder shruggings and angry murmurings was beginning to move on. They would certainly be fired upon from the ambushed troops at the next corner, and appalling carnage would result. What was to be done? Following an irresistible impulse, Hartmann jumped into his room, seized his violin, reappeared on the balcony, and began to play, loudly, wildly, compellingly, commandingly. The crowd stopped in uncontrolled surprise. The tones of the instrument sobbed, and wailed, and sang, and carressed, rising higher and higher as the breath of the listeners came quicker and dying down to gentle soothing sound as the strong breasts filled with emotion and the terrible passions melted which lay in those embittered hearts. Hartmann had often been told that he knew how to weave a hypnotic spell over the senses of his listeners. He made good use of the knowledge now. His violin sang a funeral dirge, an ethereally beautiful song of heartbroken sorrow and celestial consolation. Choking sobs rent the crowd and hundreds fell upon their knees. Then the "Red Sarafan," that most lovely of all the Russian folk melodies, stole upon the air, its soft grace and winning gentleness finding its way to all hearts. Last of all, Hartmann burst into the strains of the Russian national hymn, and in a moment all those fierce revolutionists uncovered their heads, and were singing, singing, singing, with all their hearts and souls.

At that instant there was a clattering of hoofs and a clanking of sabers at the corner of the street, from the direction of the square. A troop of Cossacks, with the cruel looking officer at their head, came galloping toward the singing crowd.

Hartmann's heart stood still within him for one harrowing moment. Then the Cossack leader, hearing the national hymn, saluted, made his men present arms, and stood at attention. As the song ended, the revolutionists turned quietly about, and walked away in the direction whence they had come, still singing, singing, singing.

The Cossack officer saluted Hartmann and rode back to the square with his men and for some reason the hard lines

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in his face seemed to have softened and he smiled. As Hartmann turned to go back into his room, he found the frightened landlord at his elbow, who kissed the violinist's hands, and said, "I was wicked to speak as I did. Thank God, sir, your music saved half a thousand souls. Your name should be written in heaven's golden book of good deeds. I'll tell the governor of it sir, indeed I shall." "Go tell the chef I want my dinner," answered Hartmann dryly, as he laid his violin tenderly in its box. And thus ended a chapter in the Russian revolution which might have been recorded in blood had not Hartmann and his "Strad" been in St. Petersburg on that eventful day.

Jolanda Mero's Success.

A few of the notices printed in London about the appearances of the remarkable pianist, Jolanda Mero, are reproduced herewith from the various London journals:

A young Hungarian pianist, Jolanda Mero, made her London debut at Steinway Hall on Friday afternoon, and fully justified the good report that has preceded her from the Continent. She has an ample and finished technique, with a remarkable power of graduating her tone, and has a richly musical temperament.—Sunday Times.

Jolanda Mero is an artist who, I am of opinion, will captivate Londoners. I only heard her in small pieces, but these were interpreted with a subtlety of expression, warmth of feeling and executive brilliancy that fascinated her listeners. Miss Mero's interpretation of Liszt's "Liebestraum" was simply exquisite in its delicate tenderness, and the composer's second rhapsody was rendered with just the requisite touch of fierceness in its passionate passages. A second recital is announced for Friday.—Referee.

That she scored a distinct success is best proved by the fact that she was engaged to give another recital in the same building next Friday. This gifted lady, who has lately been winning the favor of German audiences, may certainly claim the title of Hungary's greatest pianist. Her execution is simply terrific. Rarely of recent years has one heard a professional play with such force and power, combined, however, with artistic effect. That her interpretation of a selection of works by Chopin, Schumann and Liszt delighted her listeners was clearly shown by the enthusiastic applause at the close of each item. Music lovers who want to hear a really big pianist, who, let it be added, is blessed with exceptional beauty, should make a point of listening to Mlle. Mero before she starts next month for America, where she is to undertake a long tour.—Chronicle.

The most remarkable feature of Miss Mero's playing is her control of tone, especially in piano and mezzo-forte passages. Her performance of Chopin's etude in C minor (op. 25, No. 12) gave a striking instance of her power of maintaining a piano tone throughout rapid arpeggio passages without loss of clearness or vigor. The crescendo with which she returned to the forte showed her artistic sense of balance in its gradation of tone.—Times.

That she deserves the reputation she has made was evident by her brilliant performance of Dohnanyi's "Variations on a Theme by E. G." with which she commenced her program. Her playing of this and Chopin's scherzo in C sharp minor combined in a marked degree strength and sweetness. That she adds to fluent execution an artistic temperament was made clear by her sympathetic legato touch and the musical feeling with which she expressed a larghetto of Chopin's. Her program also included a Schumann group and a rhapsodie of Liszt's, in which the gifts of this brilliant young pianist were further displayed.—Standard.

Miss Mero is gifted beyond a doubt—exceptionally so even for a Hungarian. She has the utmost control of her fingers, the ease and celerity with which she met the exactions of Schumann, Chopin, Liszt and Dohnanyi—the four composers dealt with yesterday—being astonishing. She inclined now and then to undue vehemence and seemed more concerned with externals than was desirable in the Chopin and Schumann groups. But, taken altogether, her playing

was distinctly fascinating, and her next recital will be awaited with interest.—Morning Post.

A pianist of remarkable gifts is Jolanda Mero. She has a superb technique and a wonderfully finished style of playing, while as an interpretative artist she has already gone far, her playing yesterday being distinguished by much poetry and warmth of feeling. Mlle. Mero, too, possesses a remarkable command over gradations of tone. Most charmingly rendered were a group of Schumann pieces, and a remarkable tour de force was the pianist's playing of the Chopin C sharp minor scherzo.—Morning Leader.

Every season brings in its train a fresh crop of pianists; yet few comparatively are those who can be said to make any marked impression, and fewer still those who achieve anything like an enduring success. The reason is not far to seek, and, indeed, seeing how very exceptional in these days must be the level of achievement reached by any artist who succeeds in standing out from the ordinary fry, one wonders that so many aspirants to fame should come forward. To the ever growing list the name must now be added of Jolanda Mero, a young Hungarian pianist. Clearly her technique is one upon which the young lady may plume herself, since it is of the highly developed kind which enables a performer to make light of all difficulties. There is no denying the ease and address with which the recital given composed the difficulties, nor that she impressed her hearers favorably, both in three Chopin examples and in four of Schumann's "Fantaisiestücke."—Telegraph.

NATIONAL FEDERATION OF MUSICAL CLUBS.

OFFICE OF PRESS SECRETARY, MRS. JOHN OLIVER,
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MEMPHIS, TENN., December 28, 1908.

Emma Loomis and Mrs. Albert Jennings were in charge of the program on public school music at the regular meeting of the St. Cecilia Society of Grand Rapids, Mich., December 11. Being the first program of the kind ever given by the society it aroused great interest. Several choral numbers were given by children from the South Division Grammar Schools. The clear young voices were greatly appreciated and the songs delivered with a surprising amount of musical understanding. Special topics were discussed as follows: Mrs. H. Parker Robinson, "The Church and Sunday School"; Mrs. Albert Jennings, "The Mother"; Mrs. Loomis, "The St. Cecilia Society"; Mrs. G. V. Thompson, "The Private Teacher."

December 17 a most attractive program was given by the San Francisco Musical Club. The Lyric String Quartet was the attraction.

Monday evening, December 14, the Schubert Club of Kalamazoo, Mich., gave a program of music by local composers. There was much interest shown by the large audience and the composers were greatly gratified. November 13 the members of the club had the pleasure of hearing the Olive Meade Quartet. The Schubert Club is doing much toward improving the musical tastes of the Kalamazoo public.

The fortnightly musical by the students' section of the Schubert Club of St. Paul, Minn., was given on the evening of December 2 in Elks' Hall. Among those who contributed were Ella Henniger, Lorraine Miller and Nellie

Fales. The trio composed of Cora Winston, Mary McKnight and Mina Johnson (with Margaret Milch at the piano) gave two delightful numbers.

Laura V. Moseley, of Biloxi, Miss., sends an encouraging report of the work in musical circles in her little city. Miss Moseley's club has been in the Federation for more than a year and for the past two years it has used the Federation plan of study and is delighted with the results obtained. Miss Moseley speaks in highest terms of the attention given her club by the State director, Viola Lindholm.

Mrs. D. L. Phillips sends report of the work being done by the members of the musical coterie of Little Rock, Ark. A brilliant concert was given for the club on the night of December 18.

The Rubinstein Club of Fennville, Mich., will give its next program January 28, when selections will be rendered by the members. The music will be from the works of Bohemian, Hungarian and Polish composers.

December 29 the Tuesday Morning Musical of Knoxville, Tenn., gave an attractive program of selections by women composers. Miss Braine, Miss Martin, Miss Platt, Mrs. Goodwin and Mr. Jenkins presented numbers from the works of Beach, Chaminade, Holmès, Liza Lehmann and others.

NOLA NANCE OLIVER.

Christine Miller in Iowa.

Christine Miller, the contralto, is having the best of success this season both as soloist in oratorio and in song recital. While she was in the West during the month of November she gave a recital at Grinnell, Iowa, and in reviewing her singing the critic of the Grinnell Herald said:

Miss Miller possesses a rich contralto voice with a fine range. Her lower tones especially are remarkably rich and full. These qualities, combined with a pleasing personality and a rare interpretative ability, made the recital a most enjoyable one. The program was a popular one, comprising two groups of English songs, of which the "Eliland" song cycle deserves special mention for the sympathetic interpretation given it. "Sogno" revealed perhaps better than any other number Miss Miller's sweetness of voice, while "L'heure Rose" was the best liked number. "How's My Boy?" one of the most difficult songs rendered, was given a fine dramatic interpretation. One noticeable thing about the program was its evenness. There was no part that stood out distinctly better than the rest. This faculty to give an entire program an equally good rendition is one of the singer's best qualifications.—The Grinnell Herald, November 10, 1908.

Henri Marteau played not long ago to a practically empty hall in Vienna.

Siloti will lead the new Elgar symphony at St. Petersburg next spring.

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ST. JOHN'S MILITARY ACADEMY, of Delafield, Wis., affords facilities for instruction in piano, violin and other instruments. They have a cadet band of twenty-eight pieces, under a competent instructor, and the members of the band devote one or two hours daily to practice. In addition, there is a cadet orchestra of eighteen pieces, which furnishes music for social events at the institution and supplants the outside bands that were previously employed. This institution is one of the most progressive military institutions in the country, and its success has been earned by the thorough and conscientious attention which is given to the pupils' mental and physical development.

GENESSEE WESLEYAN SEMINARY, of Lima, N. Y., has a department of instrumental music under the care of Mary Havens Mills. There is a regular course of study in harmony and history of music and there is a very efficient students' orchestra. The vocal department is in charge of Nellie Humphreys, who is a skillful and painstaking teacher. The students give monthly recitals, which is a successful feature of their work. Miss Mills is a graduate of the New England Conservatory of Music at Boston, and studied under Dr. Louis Maas and Carl Faelten. She was for eight years director of the College of Music at Berkeley, Cal.

THE HAMMOND SCHOOL OF MUSIC AND DRAMATIC ART, of Montgomery, Ala., numbers over seventy-four pupils, under the directorship of C. A. Hammond, assisted by Herr Donati, of Berlin, for violin instruction, and Jeanette Eidson, for piano and voice. Richard Donati graduated under Professors Wuerst and Joachim, and was for some time with the Theodore Thomas Orchestra in New York, and later with the New York Symphony Orchestra and Pittsburgh Orchestra.

THE OREGON AGRICULTURAL COLLEGE SCHOOL OF MUSIC at Corvallis, Ore., is under the direction of William Fred-

erick Gaskins and an adequate faculty. Mr. Gaskins is a graduate of Hillsdale College and in 1892 took the post-graduate diploma and degree of Bachelor of Music at the American Conservatory of Music, Chicago. He has a chorus of over 150 voices, a men's glee club of twenty-four members, and about 250 students altogether in his care. Steps are now being taken to install a new pipe organ, and every effort is being made to place the school at the top of the musical institutions on the Pacific Coast.

ST. GABRIEL'S SCHOOL, of Peekskill, N. Y., makes a specialty of music, the Sisters aiming to develop the students' musical tastes broadly, both from a technical and intellectual standpoint. They use the Leschetizky method as a basis for their work, and have a very thorough course in harmony, theory and history of music, in addition to the practical instruction in instrumental and vocal work. The school ranks high among institutions of its kind in New York State, and the Sisters in charge are to be congratulated on the appreciation they have for the educational value of music.

TOBIN COLLEGE, at Fort Dodge, Ia., confines its musical work to piano, violin and vocal instruction. Gertrude Whitney is the principal of the music department and Florence Goble is her assistant. At the end of the school year an additional instructor will be engaged to supervise the work. This is reputed to be one of the excellent educational institutions of the West helping to spread musical culture.

THE OHIO NORTHERN UNIVERSITY at Ada, Ohio, has a college of music under the direction of John Wilbur Denny, B. M. The course includes harmony, theory, history of music, counterpoint, and the study of Italian is necessary for the securing of a diploma. Weekly recitals are held at the college and during the year artists of national reputation give performances. The college has introduced the Katharine Burrows musical kindergarten method.

URSULINE ACADEMY, of Youngstown, Ohio, numbers over 200 pupils in the musical department, which is under the care of Lydia Parant. Special attention is given to theory and the fundamentals of music, and the sisters lay particular stress on this important branch of education. Miss Parant has a number of advanced pupils, several of whom show decided musical talent, and she is doing conscientious and successful work in Youngstown.

TODD SEMINARY FOR BOYS at Woodstock, Ill., is under the management of Noble Hill, principal, and the musical directorship of Gertrude H. Murdough, of the American Conservatory of Music, Chicago. While not primarily a musical school, they give very careful attention to music,

having introduced the Virgil system of piano instruction some years ago. Their motto is: "For every Todd boy, a good citizen."

THE WARD CONSERVATORY OF MUSIC, of Nashville, Tenn., gave an orchestral concert December 15. This orchestra, which numbers thirty-five performers, is under the direction of Fritz Schmitz, who has brought it to an excellent state of proficiency. The soloist was Talley Brown, who played violin solos, which were enthusiastically received. Mozart's symphony in G minor was the principal work of the evening.

PERKIOMEN SEMINARY, of Pennsburg, Pa., is under the direction of the Rev. O. S. Kriebel. It offers ample musical advantages to its students, and has competent instructors for pipe organ, voice culture, piano, violin and other stringed instruments, besides a thorough course in theory. The institution is well known in Pennsylvania, having turned out a number of students who have achieved success.

PERSONAL MENTION.

ALVIN GILLET, of Seattle, Wash., studied under Frank Wilbur Chace from the University of New York. He was connected with the Albion College Conservatory of Music and went to Seattle under contract with the First Presbyterian Church as baritone soloist. His public work is mostly in oratorio, concert and church music, and he is a charter member of the Northwestern Music Teachers' Association, also a charter member of the Clef Club, which is a club of the male musicians of Seattle. Mr. Gillett is interested also in the Symphony Orchestra. Mr. Gillett says that Seattle is rapidly coming to the front in musical matters and is the musical center of the Pacific Northwest, claiming a greater percentage of foreign trained musicians than any city, outside of New York, in this country.

FRANCIS WALKER, of Spokane, Wash., is one of the best known teachers on the Pacific Coast. He believes in the old Italian method, but seems to feel that this method covers a multitude of sins. He believes that in the train of vocal flexibility all things come. Evenness, power, range, quality and breath economy. He studied in Florence under Francesco Cortesi, and afterward in Germany and London. After over twenty years devoted to singing in concert, recital, oratorio and grand opera work, he finds time to attend to a wonderful fruit ranch, besides doing considerable literary work, of which his "Letters of a Baritone" is a very successful example.

ROSINA ROSIN CLUCK, who is well known in Los Angeles and San Francisco under the name of Rosina Rosin, is now located at Seattle, Wash., where she has opened her studio. Mrs. Cluck sang for the Jewish synagogue, Simpson Tabernacle and Unitarian church in Los Angeles, and in San Francisco she sang at St. Paul's Episcopal Church, Temple Immanuel, the Scottish Thistle Club and for the Knick-

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2. WEBER.....Aria from "Der Freischütz,"

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3. BEETHOVEN...Symphony No. IV, op. 60

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erbocker Quartet. She was contralto soloist at the First Presbyterian Church, the Tacoma Choral Society, the University Glee Club and the Y. M. C. A. In Sacramento Mrs. Cluck had a large class of pupils in addition to her church and other singing.

GUY B. WILLIAMS, of Milwaukee, Wis., has a class of nearly seventy pupils, and is well known throughout the West as an artist and teacher. He was educated in Berlin, having studied four years with Madame Friedenthal-Scherer, Rubinstein's pupil. He studied composition, violin and chorus training, and he has had special success as a composer and piano soloist. He has given many concerts through the Middle West, under the management of a Chicago bureau, and has had charge of the operatic and theoretical department of music in the Wisconsin Conservatory of Music for the past two years.

ROBERT C. HARGRAVE, of Fall Brook, Cal., made a reputation through New Mexico and the West as the cowboy violinist. He has had a varied musical career, having begun public work at the age of seven. He has a large class of pupils to whom he gives instruction in stringed instruments. He is well known throughout the whole State. He pays particular attention to the individuality of each pupil and is said to have more than 1,000 compositions to his credit. Mr. Hargrave is the teacher, leader and director of the Fall Brook Brass Band and resides in San Diego, Cal.

FANNIE E. ARCHER, of Houston, Tex., is one of the best known instructors and musicians in the South. While she gives some instruction in piano, her principal forte is violin teaching, in which she has a limited number of pupils, reserving as much time as possible for her own practice and work. Graduating from the North Texas Female College, she entered the Anton Diehl Conservatory of Music. She subsequently studied at the San Antonio Female College, under Professor Romberg.

GRACE HAMILTON MORREY, of Columbus, Ohio, is considered one of the State's most brilliant pianists, and has acquired a national reputation by her artistic success. She is a direct pupil of Leschetizky, who prepared her for a great concert career. She accepts only a limited number of advanced pupils as the increasing demands on her time for concert work limit her opportunities for giving instruction. Her husband occupies the chair of bacteriology at the Ohio State University, a fact which probably serves to retain this artist's presence in Ohio.

J. B. WATERMAN, organist at the First Baptist Church, of Battle Creek, Mich., sends THE MUSICAL COURIER a program of a praise service, given November 22, in which the Elks' Orchestra, fifteen members, took part, playing the

sextet from "Lucia," and accompaniments to the choral pieces. December 27, anthems by Andrews, West, Coombs, Gounod and Neidlinger were sung, the cantata, "The Shepherd's Vision" completing the program. Mr. Waterman is wideawake and ever on the alert for good novelties.

LILLIAN PRUDENCE COURTRIGHT, of Bridgeport, Conn., has invented a system of musical kindergarten. She studied at the Bridgeport Conservatory of Music, and subsequently with E. A. Parsons, William S. Wheeler and Alexander Lambert, of New York. She did considerable teaching, having a class of over fifty pupils, and two years ago gave this up to devote her time to musical kindergarten work, which is spreading throughout the country, and the success of which takes up her entire time.

JOHN SYLVESTER, of Appleton, Wis., has had over twenty-one years' continuous service as director of music and teaching piano, organ and musical theory at Lawrence University. He resigned that position two years ago to conduct private classes. He adds to this work teaching in the public schools and retains his position as instructor in organ and harmony, etc., at the Lawrence University. His organ recitals have attracted large audiences in the cities of his State.

LOUIS ASCHENFELD, of Spokane, Wash., is a pupil of the Russian pianist, Eugene Bernstein. Later he won honors at the Cincinnati College of Music for theory, memory playing and general musicianship. He has assisted Mr. Bernstein in his teaching and now has a class of over seventy pupils a week. His recent piano recital, at which he was assisted by Mrs. J. C. Cunningham, is reported to have been a great success.

RICHARD L. PFAENDLER, a pianist of San Francisco, Cal., is also the director of the Pfaendler Orchestra. He studied music at Leipzig, and is a great believer in individualizing with each pupil. He uses the Louis Kohler method, modifying it where necessary. He uses also the Herz School of Scales and Exercises, believing this to be the most direct route to proficiency.

WILLIAM L. BOWES, of Utica, N. Y., has been teaching piano for twelve years. He graduated from the Utica Conservatory of Music, then under the direction of Louis Lombard, and subsequently studied with Felix Heink, Dudley Buck, Joseph Pizzarello and with Perley Dunn Aldrich. Mr. Bowes is a believer in the Kohler method, and teaches also the pipe organ and voice.

MRS. W. W. BECK, who for fifteen years has been one of the leading piano teachers in Seattle, Wash., combines the love of trees with her love of music. November 21, Mrs.

Beck was the hostess at a luncheon and reception at her home, Fir Lodge, when she entertained a delegation of the Northwestern Foresters' Conservation Congress and officers of the G. A. R.

BURTON C. APPELGATE, of New Haven, Conn., is a piano soloist and instructor. He studied at the Desauer School of Music in New Haven, and subsequently with a number of leading masters. He has a class of nearly sixty pupils, whom he teaches by individual methods, graded particularly to the capability of the student.

VERA VERRARG, of Indianapolis, Ind., whose recent appearance in concert work in Indianapolis was so successful, studied violin under Henri Marteau, at Geneva, and afterward with Ysaye. She has arranged a winter tour, intending to devote the summer to teaching.

Singing Teachers to Meet Tomorrow Night.

The National Association of Teachers of Singing will hold a meeting at Steinway Hall, tomorrow night, Thursday, January 7. The subject of examinations and other important matters will come up for discussion. Hermann Klein, chairman of the executive board, states that this promises to be the most important meeting since the formation of the society, two years ago.

Vereinigung der Musikfreunde.

The above Dresden association announces four artists' concerts during this season, the third one to take place January 19 and the fourth on February 9. The orchestral division consists of the Gewerbelhaus Orchestra, under the direction of Willy Olsen. Commercial Counselor Johannes Förster is the chairman, and Alvin Kranich treasurer of the society.

Hunting Re-engaged by Linn Oratorio Society.

Oscar Hunting, the basso, after a most successful appearance in "The Messiah" December 30 with the Lynn Oratorio Society, in Lynn, Mass., was re-engaged by the same society to sing the part of the King in the production of "Aida" to be given at their festival in April.

The smaller German and Austrian cities report a busy musical season particularly Burweis, Graz, Laibach, Nuremberg, Pilsen.

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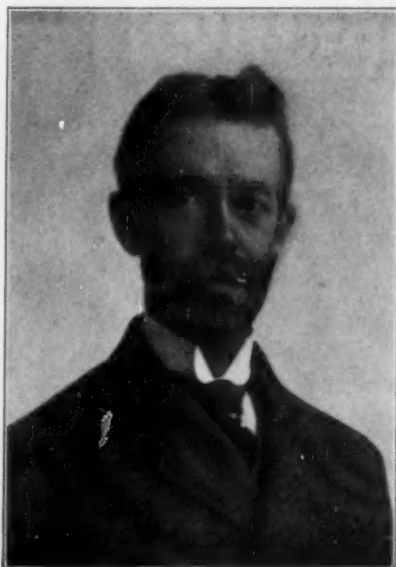
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TONE, DRESS AND MUSIC

(Communications pertaining to subjects discussed in this department should be addressed to "Sartoria," care of THE MUSICAL COURIER.)

Public concerts and recitals have been halted to an extent by the intervention of the holiday season, which artists have come tacitly to recognize and seize upon as a much needed rest period. If, however, there has been a scarcity of professional engagements in New York the past two weeks, there is almost an absolute dearth of them in the surrounding towns and cities, which accounts for the presence of an unusually large number of artists in the metropolis. In this lull of "bookings" they put aside the applause of the concert hall and drawing room and, while some of them spent old-fashioned Christmases with their families, the majority gave themselves over to the unalloyed enjoyment and the relaxation of a bit of purely social life unhampered by any professional consideration.

Turn about is only fair, and many of those whose usual part it is to exploit their talents for the entertainment of others themselves figured as guests of honor at various affairs, formal and informal, and of more or less interest. Afternoon teas are very decidedly favorite functions and at nearly all of them artists famous in opera or noted on the concert stage have been much in evidence.

It is at these teas, with their opportunities for the informal mingling of guests, that many interested in music and its makers have their first opportunity to make acquaintance at close range with its interpreters, and are able to realize just how much personal appearance, magnetism and poise have to do with the success of a professional.

SOME GOWN EFFECTS OF THE SEASON.

Jet and beautiful old lace were very charmingly mingled in one of the few successful black costumes that have appeared on the concert stage this season. The artist whom it became so perfectly is tall and slender with something of hauteur in her bearing that made the rich chiffon velvet with its severity of outline seem a very part of the harmony of her personality. There was a long, clinging skirt that met a square decollete bodice in an empire line. The bodice was caught over the shoulders with jet straps run through jet buckles from which a tiny cord and tassels hung. A bold pattern in jet beads almost covered the velvet of the waist and large cabuchons held the jetted straps at either of the four corners of the square neck. A small jabot of lace fell from the armpits and a narrow frilling of it edged the decolletage softening its outline.

Even more trying than black under the glare of strong lights is red, and for that reason it is less often than perhaps any other color adopted by artists for a public appearance. Two professionals, however, have dared and with unquestionable success. One, a grand opera artist, no less a personage than Madame Gadske, and the second a young violinist renowned alike for her beauty and her playing. In both instances it was evident that infinite care had been taken in the selection of the peculiarly suitable shade, for in the one case the effect was heightened by satin trimmings that were of a deeper shade and in the second the harsh outline invariably produced by red was softened by just the necessary touch of lace.

The rage for embroidery gives scope for an amount of elaboration that ordinarily would not be permitted, and for both day and evening appearances there have been many exemplifications of this. One of Madame von Niessen-Stone's favorite gowns and one in which she looks unusually well is a pale mauve directoire crepe de chine decorated with hand embroidery and silk braiding. It is made en Princesse with a shaped panel which is edged with double fringe. The bodice is swathed and the sleeves draped and caught up with small pendant ornaments of silk and velvet. This strikingly effective gown has a removable yoke of fine white lace appropriate for both day and evening wear. These removable yokes, by the way, have been found so very convenient that it has become quite customary to have several made with each gown, one of which is usually of dyed net or lace or some other material of the gown shade, so that, if necessary, the dress will do for a semi-formal occasion.

Another of Madame von Niessen-Stone's strikingly attractive gowns is entirely of silver lace over a satin founda-

tion trimmed with small silver cabouchons—a veritable dream.

In speaking on this subject of dress and the artist, Madame Stone emphatically asserts that a concert singer should insist upon dressing so as to accentuate all her good points and to conceal her inferior ones. This, of course, applies generally, but the artist should look upon it as an axiom if she would attain the goal of her success. Jewels, she considers, except for a few characteristic ones, to be out of place in a concert artist's costuming. She believes thoroughly that the gown should be in artistic accord with the occasion upon which it is worn, but deplors the all



CHARMING GOWN WORN BY MADAME VON NIESSEN-
STONE IN RECENT RECITAL.

too evident lack of appreciation of this point, not the least noticeable instances of which appear on the operatic stage.

The Sunday concerts brought out quite an unusual number of attractive gowns, conspicuous among them being a shimmering gray messaline trimmed with silver and coral embroidery, which was worn by a young Boston soprano who is making a number of appearances in chamber singing. The skirt was plain and the bodice trimmed merely with a little tunic yoke of delicate silver embroidery on a coral ground. The young woman's coiffure was novel in its simplicity and effect. The naturally wavy hair was drawn softly away from the face and bunched at the back in a Psyche effect without its stiffness, and a silver ribbon band run loosely about it.

One of the prettiest gowns of the afternoon was a wistaria tinted satin cloth trimmed with amethyst embroidery and velvet, which, in spite of these very rich accessories, was charmingly simple and fitting.

THE DRESSING TABLE.

Too much discretion cannot be used in the choice of face articles, or, for that matter, of any toilet requisites. The pure food law protects to some extent, but the cream, pure though it may be, that suits one skin is sometimes anything but beneficial to another. Another thing, it is well to re-

member that a cold cream and a skin food are very different articles, and the use of one is often indicated when the other would be detrimental.

The former is merely for keeping the skin smooth and clean while the latter is supposed to contain tissue-building properties. Of the skin foods, also, there are two distinct varieties, one in which there is an ingredient for "toning the skin" and the other without this, since many skins obtain sufficient toning through the friction necessitated by a correct use of the food.

Although there are creams and skin foods without number there are very few to be unhesitatingly recommended. One of these few has only recently been placed on the market, although it has been used by the exclusive patrons of a certain masseuse for twenty years. It is of the consistency of vaseline but without a suggestion of its greasy tendencies, even the cream, while as for the skin food it almost instantly sinks into the skin and is quite remarkable in its flesh-forming results.

As for the method of treating the face the masseuses themselves have come to a realization of the fallacy of too persistent rubbing. In fact, it is generally better to apply the cream and leave it to work in of itself and with the skin food, which is, of course, for a thin face or an unhealthy skin, to rub just enough to induce the skin to take it in and not until it has all disappeared as we are often advised. The skin is easily stretched and the logical effect of too strenuous manipulation is the development of wrinkles. Great care should be exerted, too, in the usage of the rotary motion which is accountable for many wrinkles, but which, in moderation and properly directed is truly valuable. Except that the process is apt to be neglected it would be advisable for one to study one's skin and to treat it one's self for no professional, however conscientious, can fully know the requirements and therefore show quite the necessary consideration.

NOTES OF THE SHOPS.

As usual, the aftermath of Christmas in the shops is the offering of a vast variety of bargains, and this year the prices are marked at figures really startling in their reduction. Among the articles offered are many that cannot but be extremely useful to the artist in general and to her or to him who travels about in particular.

New leatherette and real leather writing cases come in a form more compact than ever—yet possessing sufficient capacity to carry all the necessities of correspondence. To go with them are the now very reasonably-priced stylographic pencils that seem to be fast displacing the fountain pens.

Collar boxes for home use and also convenient for the suit case are of soft leather. They will hold an average week's supply of neck linen. In leather, too, of a texture more pliable than the average, are bill and card cases combined which are shown at a well known Oriental store. These come in very odd and unique patterns and the embossing on some of them, considering the price, is wonderfully good.

An attractive match box is of gun metal profusely dotted with semi-precious stones of various colors. These come also paired with stamp boxes of similar pattern.

Silk hosiery embroidered with an unostentatious trailing flower design is inexpensive compared with the cost they first appeared. Some of very good quality are selling around \$2.50.

Monograms for the identification of suit cases and bags in gold, silver, gun metal and brass, either in script or old English letters, may be had at one of the jewelers on the avenue quite reasonably.

Sachets in many of the scents heretofore only obtainable in the finest and most expensive perfumes, including many of the alluring Oriental ones, are put up in dainty hand-painted bags. They are not expensive but sufficiently so to retain some individuality. Any woman will find a number of uses for these pleasant little adjuncts of the toilet.

At \$1.75 a box there are some lovely little French handkerchiefs with infinitesimal hems and the initial framed in a pretty flower scroll in the center.

Vinaigrettes in cases of sterling silver filigree are attractive and useful at \$1.75 and \$2.50.

Among the less expensive pieces of Oriental jewelry are some pendant brooches in French silver set with large

oval stones of various colors. The designs are beautifully barbaric and therefore popular.

QUERIES.

M. H. T., Sacramento.—In a recent number of THE MUSICAL COURIER you mention the revival of opera capes for men. Would you be good enough to tell me whether these capes are really a general fashion or merely a fad of the hour taken up by the ultra smart.

Both. The fashion has really been revived, but as the capes are quite expensive and intended solely for carriage wear they are somewhat exclusive. There is a wide latitude allowed this winter in evening overcoats, both for dress and for semi-dress and almost anything in dark colors and of not too sensational a cut will pass muster.

R. V., Dunham, Canada.—What will it cost me to have my voice tested by someone of authority in New York and what is the price for lessons with a thoroughly reliable teacher?

This depends upon what you consider an authority. There are many teachers in New York as well as others who can tell you approximately what promise your voice holds, for a reasonable sum, varying with the individual. If, however, you wish also an examination of your vocal cords to ascertain how you are equipped physically for singing the expense will necessarily be greater. If you wish the names of reliable teachers enclose a 2-cent stamp and repeat your question to the editor of this department.

Mrs. C., Brooklyn.—Will you suggest a photographer whose work is good for reproduction, one who does artistic work, but whose rates are reasonable.

Business addresses may not be given in these columns, but if you will send a self-addressed envelope I shall be very glad to write you personally.

M. S., Kentucky.—My daughter of thirteen, who belongs to a very nice music class, is to take part at a musicale to be given at her teacher's home. Will you kindly suggest a suitable dress for her to wear?

A white cloth gown would be very pretty made with a plain skirt and a guimpe waist with a sash of chiffon cloth, or a light silk made very simply would be suitable.

Hamilton S.—The slippers for which you ask have been sent as per request.

Germaine Schnitzer's Second Tour.

Germaine Schnitzer will open her second tour of the United States at the concert of the concert of the Russian Symphony Society, at Carnegie Hall, Thursday evening, January 14. She will play Liapunow's new "Ukrainian" rhapsody. Miss Schnitzer has been secured for an early appearance with the Boston Symphony Orchestra, and is announced as soloist for the pair of concerts by the New York Philharmonic Society, January 29 and 30. The present tour of the young pianist is under the management of R. E. Johnston.

"Pelléas and Mélisande" is to be produced in St. Petersburg.

Tina Lerner's Success.

Tina Lerner, the brilliant and successful young Russian pianist, has been duplicating everywhere the remarkable impression her playing made in New York at her recent recital here. Appended are some of her recent enthusiastic press notices:

She has a peculiarly fine touch and her tone production is exquisite. She plays with a certain caressing of the keys that makes her instrument respond to all her calls upon it for pure and beautiful tone. She is already a splendid artist, and it is said that she is not yet nineteen. The bold and strong octave playing in Saint-Saëns arrangement of Gluck's "Alceste" and the charming delicacy of the melodies therein brought out heartiest applause. Brahms' "Rhapsody," E flat major, was admirably played, the contrasts of



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TINA LERNER.

tone being sharply drawn and the lighter parts given in entire purity and grace of tone. The Chopin numbers were sung in beautiful tone; the etude was brilliantly played. Miss Lerner's interpretation of Chopin is graceful and fine; her command of sweet and persuasive singing tone is remarkable and the beauties of the composer's works are made most apparent. The final group of the program included Liszt's "Eclogue," played finely in every measure and the F minor concert etude, which was the gem of the evening in its scintillant brilliancy of tone. The playing here rose above the level of fine concert work; it was exquisitely graceful and beautiful. The Schulz-Elver transcription of the Strauss "Blue Danube" waltzes was the last number on the program. Miss Lerner played this with fine rhythmic grace, with plenty of power, with much tonal brilliance.—Hartford Daily Courant.

Tina Lerner's audience capitulated to her. It took only a few chords to convince the listeners that the player ranked with the

foremost. It was a wonder to all how such a little person could produce such effective music. In every one of her numbers Miss Lerner held her audience's attention and at the close, hardly waiting for the final note, the assembly broke out in a storm of hand clapping. In her very first number Miss Lerner's hearers fell in love with her playing. This was Bach's capriccio (sur le départ d'un ami) and many musical students declare they never heard it played better. Mozart was well represented.—New London Day.

Her playing of a Mozart sonata was clear, sunny and well shaded. Though only nineteen years old, she is able to bring out much of the true inwardness and poetry of Chopin's music, which is the highest test of the pianist's art. She played some of the preludes in a most interesting manner, and the etude in G sharp minor was done so brilliantly that the audience insisted on a repetition. In Grieg's lovely ballade in G minor the gentle melancholy of the theme in its various guises did not escape her. She has remarkably nimble fingers and great elegance and daintiness of style; Mendelssohn's "Dance of the Elves" in Liszt's translation for the piano was made so brilliantly effective by her that the audience, at the close, began to crowd near the stage and demand further numbers. Miss Lerner is worth listening to with the ears as well as the eyes.—New York Evening Post.

Miss Lerner's technic is remarkable. She plays Chopin with much of the force and facility of a De Pachmann. She showed also in a Mozart sonata that she has some poetry in her soul. The Grieg ballade in G minor, a very web of difficulties, was performed with unusual grace and readiness.—New York Morning Telegraph.

It did not take long before Miss Lerner, by reason of her talent, supported by her innate grace, refinement and unaffected simplicity of manner, made a striking impression upon the sympathies of local music lovers. She is an artist in every sense of the word—full of temperament, deeply imbued with that keen sense of music that is so characteristic a feature of the people of her Russian Fatherland. Possessed of abundant technical facilities and fully alive to the value of good and correct pedaling and dynamic effects, there was force and decision in her delivery of the Bach "Capriccio" and in the Mozart sonata the menuetto received its full meed of poetic grace. Her interpretation of Chopin was healthy and not the maudlin sentimentality one sometimes hears displayed in connection with his music. Temperament she has in abundance, and at times it would appear as if she had too much and was scarcely able to control it. That was more particularly noticeable in the Chopin "Ecosseuses." They were played with a vigor and energy that was wonderful and a trifle astonishing, but nevertheless there was so much impetuosity and originality in the conception that interest and enthusiasm in her performance was aroused. In Liszt's works she exhibited to the full her youthful vigor, her fine pedaling, extreme precision and finished execution. She is a rare artist, with a glorious future before her.—Baltimore Sun.

Cecil Fanning's Engagement.

During the week just past Cecil Fanning has given three recitals in Indiana cities, where he has been heard before, and at each recital drew capacity houses. He is engaged to return to these cities next season. The following list of engagements made for January illustrates the popularity of this young haritone:

January 5.—Nashville, Tenn. (the MacDowell Club).
January 8.—New Orleans, La. (private recital).
January 9.—New Orleans, La. (private recital).
January 12.—Toledo, Ohio (the Euridice Club).
January 13.—Fremont, Ohio (Woman's Musical Club).
January 15.—Boston, Mass. (private recital).
January 17.—Boston, Mass. (St. Botolph Club).
January 19.—Cambridge, Mass. (Harvard College).
January 22.—East Orange, N. J. (Musical Art Society).
January 23.—Princeton College.
January 26.—East Orange, N. J. (private recital).
January 28.—Washington, D. C. (private recital).

Puccini's "Madam Butterfly" is all the rage at the Magdeburg Opera.

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Authorities on Grand Opera.

[From Life, New York, December 22, 1908.]

THE MUSICAL COURIER has been amusing itself by printing, in parallel columns, extracts from the criticisms of grand opera in New York's daily newspapers. The inference is that the musically educated gentlemen of the daily press do not see with the same kind of eyes nor hear with the same kind of ears. Or is it possible that the charm of grand opera is a fiction of the imagination and not a fact? These parallel notices refer in each case to the same performance:

The New York Press.

Caruso's voice was not in its most mellow condition.

The World.

Campanini gave a noisy reading of the score.

The Sun.

Taccani's singing did not evoke any great amount of applause.

The Evening World.

Polese . . . is sure to make a welcome addition to the Manhattan's forces. So much cannot be said for Taccani.

New York Tribune.

Taccani has a voice lacking freshness.

The New York Times.

Toscanini conducted with something of the exuberance and vigor that he put into the performance of "Aida" the other night.

The New York Times.

Hinckley's voice is a bass of characteristic depth and solidity of timbre and was highly effective in the music that falls to his share.

The New York Herald.

Farrar was not up to her own high mark in singing.

The Evening World.

Schmedes' voice is of

The New York Times.

Caruso sang the part with all his torrential volume and golden beauty of tone.

New York Tribune.

Campanini's conducting was a redeeming feature of the occasion.

The New York Times.

Taccani's singing brought forth rounds of applause.

The World.

Taccani is a valuable addition to Mr. Hammerstein's forces.

The New York Herald.

Taccani has a fresh voice.

New York American.

Toscanini's treatment of the sweet and haunting music was marked by far more delicacy than his interpretation of "Aida."

New York American.

Hinckley emitted his tones in distressful puffs, and contributed to the disappointment of the evening.

The World.

Farrar was never in better voice.

New York Tribune.

It does not seem possible

agreeable quality and used with taste.

The New York Press.

It cannot be said Sembrich was in her best voice.

When the great Jove nods need the rest of us be ashamed if we go to sleep?

Marie Zeckwer, Talented Soprano.

Marie Zeckwer, the young and talented soprano who recently gave a recital at Mendelssohn Hall, is a native of Philadelphia and comes of a celebrated musical family.



Photo by Dooner, Phila., Pa.

MARIE ZECKWER.

Her father, Richard Zeckwer, is the director of the Philadelphia Musical Academy, and one of Philadelphia's most distinguished musicians. Camille Zeckwer, the composer, is her brother. After graduating from the Philadelphia Musical Academy, under Henry S. Kirkland, Miss Zeckwer went abroad and studied for two years in Paris with Marchesi and Frank King Clark, and later studied reper-

that such viciousness of vocalization, such unsteadiness of tone and impurity of intonation, can be due to any temporary and passing cause.

New York American.

She was in splendid voice.

tory with Walther Straarum, formerly chef de chant of the Lamoureux concerts. Returning to her native city, after her studies abroad, Miss Zeckwer sang with the Philadelphia Orchestra under Fritz Scheel, in Philadelphia, Washington, and Baltimore, and recently with the Philadelphia Orchestra, under Carl Pohlig in Princeton, N. J., and she also had appearances with the Mendelssohn Club of Philadelphia under Dr. Gilchrist, and with many other societies both East and South.

Her repertory includes the principal operas for soprano in the German, French and Italian; the great oratorios and the songs of all nations and schools.

Some New York opinions of Miss Zeckwer's voice and art follow:

Marie Zeckwer, a young American soprano, gave a song recital yesterday afternoon in Mendelssohn Hall. Miss Zeckwer sang songs by Mozart, Schubert, Schumann, Brahms, Grieg and several other composers. Miss Zeckwer has a sweet voice and sang with feeling. She was warmly applauded.—New York Times, November 24, 1908.

Miss Zeckwer's program was of a catholic nature. The singer showed considerable taste and style.—New York Sun.

Marie Zeckwer, a young and pretty soprano, gave a recital at Mendelssohn Hall yesterday afternoon. She has a voice of lovely quality and sang a number of interesting songs, among them Grieg's "The Way of the World" and MacDowell's beautiful "Through the Meadow."—New York Evening Post.

Miss Zeckwer has a sweet voice and sang with feeling. She was warmly applauded.—New York Evening World.

Her singing of Mary T. Salter's "Her Love Song" and MacDowell's "Through the Meadows" were particularly creditable.—New York Evening Telegram.

Spalding Recital at Carnegie Hall.

Saturday afternoon, January 16, Albert Spalding will give a violin recital at Carnegie Hall, assisted by Alfredo Oswald, pianist, presenting the following program:

| | |
|------------------------------|-------------|
| Kreutzer Sonata | Beethoven |
| Mr. Spalding and Mr. Oswald. | |
| Chaconne | Bach |
| Mr. Spalding. | |
| Fantaisie and Fugue | Mozart |
| Mr. Oswald. | |
| Garten Melodie | Schumann |
| Am Springbrunnen | Schumann |
| Romance | Beethoven |
| Study in Thirds | A. Lefort |
| Mr. Spalding. | |
| Caprice | Scarlatti |
| Pastorale | Scarlatti |
| Gigue | Scarlatti |
| Mr. Oswald. | |
| Concerto | Mendelssohn |
| Mr. Spalding. | |

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On and after January 1 the advertising rates in this paper will be advanced to a figure based on \$6 an inch on annual rates and \$7 an inch on rates less than annual.

This refers to advertising on the three column pages. On four column pages the price will be one-half of the above rates, except on the cover pages, on which special rates will be quoted. The line rate will be advanced to 80 cents.

This does not refer to any advertising that is at present contracted for in THE MUSICAL COURIER, all the advertising up to January 1 being charged at the present rates, and all present contracts will be maintained at the present prices, but all new contracts after January 1 will be on the \$6 an inch basis.

Why not draft a musical Monroe Doctrine protecting these shores from further European musical encroachment?

"I STAND for the classical composers," writes a discursive English critic. Would the classical composers have stood for him?

THE proceeds of the concert at the Manhattan Opera House last Sunday evening were donated by Oscar Hammerstein to the fund in aid of the Italian and Sicilian earthquake sufferers. The amount given was as impressive as the sentiment that inspired the gift.

PADEREWSKI will sail for America end of January for a brief invasion of a few weeks, in which time he will be the soloist at several concerts with the Boston Symphony Orchestra and soloist with the Chicago, Minneapolis and St. Paul orchestras. He will give a New York recital in Carnegie Hall on Tuesday afternoon, February 2.

If the present plans of the Philharmonic Society do not materialize, there is more than a probability that Hans Richter may become its permanent leader. He has frequently said that he never would cross the ocean, but there is no telling what a foreign musician will or will not do when he hears the siren song of many of Uncle Sam's silver dollars.

WE reprint on another page a story called "The Fable of the Fiddler," because we consider it a triumph of the press agent's art. If this sort of thing keeps on, soon our traveling virtuosi will be advertising special press fiction of their experiences, by Kipling, Tolstoy, D'Annunzio, Bourget, Henry James, William Dean Howells and Mark Twain. We have not copyrighted this idea.

THE cable reports an altercation between Frau Wittich and Frau Krull, at the Dresden Royal Opera recently, when the curtain was said to have been rung down because the two ladies quarreled audibly on the stage, and Sieglinde (Krull) refused to kneel before Brünnhilde (Wittich). This recalls happenings nearer our own ken, when in the "Walküre" performances at the Metropolitan the Sieglinde would remain at least four feet from the Brünnhilde for fear of scratching her beautiful bare arms against the latter's armor. Music may have charms to soothe the savage breast, but it will never make of a woman aught but a woman.

INFORMATION received at this office recently, states: "In the Zoological Garden symphony concerts at Antwerp, good artists with high reputations receive as much as seventy-five francs for playing in a concert—\$15. At the popular symphony concerts some of the great ones get as high as \$40 for an appearance, but invariably all these artists pay their expenses. They also pay the railway both ways, and the hotel. In Liège the prices run as high as \$20, but from this must be deducted the agent's commission and all the traveling and hotel

expenses. In some instances this leaves nothing for the artists, because the full amount is taken up if the distances are large, unless the artists travel third class, which many of them do." Here they want everything first class, including the fees, of course.

SUDERMANN's new novel is called "Das Hohe Lied," composed by a German bandmaster, as he tells us, and the heroine is the bandmaster's daughter, who has many affairs and who reaches the logical end of lives devoted to affairs, except in her case, for as she throws the treasured song over one of the Spree bridges and proposes to follow it, she becomes faint and fearful and returns homeward, and finally marries and probably becomes a German hausfrau that never visits the Opera. Sudermann indicts society through his book and makes a good case of it, as all modern writers who go out on a society hunt do. Most people, not being admitted to society, sympathize with these modern arraighments, believing that the society to which they cannot find admission is meant as the offender. Sometimes it is, too. And yet it will not admit.

THE MUSICAL COURIER is entering its thirtieth year this week, and is bigger, better, more powerful and more prosperous than at any time within the three decades of its existence, a period during which this country developed from provincial ignorance in music to a state of appreciation and understanding almost on a par with some of the most cultured European countries. We have no illusions on the subject of the important role we played in that development; we know. Modesty and lack of space prevent us from recapitulating at this moment the fights we have fought and won for the cause of good music and good musicians in general, and good American music and good American musicians in particular. As was stated a fortnight ago, our columns contain the history of all the world's important musical manifestations during the period of our activity, and any name or work not mentioned in THE MUSICAL COURIER was not worth the dignity and honor of such mention. This paper is the only musical journal that ever has been published regularly for thirty years, and during our life we have seen hundreds of other music papers come and go—chiefly go. What is more, we expect to see some go in the future, although they are not started so frequently nowadays as formerly. The steady success of THE MUSICAL COURIER and its uninterrupted rise must be discouraging to many persons who have their own ideas as to how a music paper ought to be run. We never have had any competition, because THE MUSICAL COURIER always occupied practically the whole field of music journalism, and when our European connections became firmly established, there was no raison d'être for any other music journal. No artist of any standing has made a reputation in this country without the help of publicity in THE MUSICAL COURIER, and no European would think of undertaking a tour in America today without first seeking an introduction to our public through THE MUSICAL COURIER reading and advertising columns. American managers first hear of such artists through the accounts in our foreign letters from London, Berlin, Paris, Leipzig, Milan, Rome, Vienna, The Hague, Munich, etc. And, on the other hand, Europe is informed of the musical doings on this side of the ocean solely through the columns of THE MUSICAL COURIER, which is the only American paper read abroad, except the Paris edition of the New York Herald. These are not boasts, but facts very easily proved by any one sufficiently interested to follow the subject in an expert manner, and we will be glad to submit the evidence to all such investigators. THE MUSICAL COURIER flourishes because it has a rationale; it is the keystone in the whole musical arch of the globe.



REFLECTIONS

BY THE EDITOR.

GEORGE BERNARD SHAW says that all art is didactic and that "we never produce art except for the necessity of being didactic." This may prove to be a decidedly questionable axiom, but as it is so definitely stated it assumes the character of a dictum, and that always sounds pompous and pontifical, which is exactly what Shaw betrays as his desirable desideratum. He then follows, as follows; see Sunday American:

"The moment you fix your conception to any given type you are worshipping an idol, and that will sterilize your mind. Always have your mind open to fresh inspirations."

And then he proceeds to re-emphasize what he has been saying quite frequently of late, about Schubert, in the paragraph I find in the same essay, which reads like a fixed conception after its frequent repetition:

Now, you have Beethoven discovering new charms in sounds, and after a time his work is recognized, and people take delight in this beautiful melody. Then comes a generation of artists, who are not artists in my sense of the term, but who are confectioners and who simply take up these beautiful thoughts and progressions and melodies discovered by great men, and they proceed to make charming things out of them.

After you have Bach and Beethoven, you have Schubert. He finds all this beautiful material before him, and he sits down and begins to write symphonies and songs that are a pure delight—but the whole thing is sugar from beginning to end.

Schubert is pronounced as sugar, that is, he is one of Shaw's confectioners. Very well; that need not be denied. I mean it would be inconsequential to say to any one who says what Shaw says about Schubert, that it is not as described by the person so describing it. As Schubert appears to Shaw's mind as a confectioner, so Schubert appears to other minds as a vinegar and pickle producer, and it would be futile to attempt even to contradict the latter judgment, for people who believe such things believe them, and there is no gain to the world of art for any one to waste time or energy to proselyte such believers. Schubert may suit some people in the guise of a confectioner; others in the guise even of a pickler, for the latter find him full of acids instead of alkalies, which Shaw finds.

What I would, however, like to know is this. Bach and Beethoven discover. That is right, too. Then Shaw says that a generation of artists comes who are not artists in his sense of the term; they are confectioners. Who are, then, the musical artists since and from the day of Beethoven—including Schubert, the confectioner, for if he is not reckoned there will be so little left that is really genuine. Richard Wagner, Schumann, Chopin and Brahms! Was any one of these a confectioner? We see at once if one of these and Schubert were confectioners, there is hardly an original strain left not covered by the others between Beethoven and Richard Strauss, and the latter must be eliminated,

for he is not yet classical, being alive. A composer must first die before he can become classical, and I am afraid that the same rule will apply to Mr. Shaw if he ceases, in time, to make confectioners out of our master musicians. And by the way, if Schubert is a confectioner, and nearly all the others are not artists according to Shaw, what are the Debussys and the Elgars? They could not be bakers. They must be a few degrees below confectioners. Candy-pullers, or what?

Literature gives many men an opportunity to say things beautifully; that is, their manner of saying what they do say is so attractive that the contents become a secondary or no consideration. They make an additional art of the art of literature; that is what we call style, and Mr. Shaw has a vigorous, fascinating style which he might use to amuse us all by telling us what he thinks of the Debussys and the Elgars, since Schubert is sugar for him. It makes no difference what he believes; all we want is his manner of reviewing Debussy and Elgar on his Schubert fixed idea basis.

Italy.

A representative of the Italian Theatrical and Operatic Trusts is in this country for the purpose of raising money, but it does not seem to me as if it is a feasible plan. The two Trusts that are in Italy are the one called the Italian-Argentina Trust, managed by Seguin, of the Buenos Aires Opera Houses, and the other is the International Trust, under the head of Count San Martino, of Rome. These two Trusts have in view the control of opera singers, with a special eye centered on the United States and South America, due to the rejuvenation of Italian opera in this city particularly. They could not exist, either of these Trusts, without the combination of Italian operas in New York and South America, because there can be no operatic Trust in Europe, from the mere fact that, with the exception of a few artists, the singers get very little money and frequently must pay. The Americans who go to Europe to study and appear on the operatic stage must usually pay for it on the Continent before they can secure an appearance, and in Italy they always pay for the debut.

Under such conditions, it is not very probable that any Trust can make any money, because a Trust would not be organized for the purpose of paying them to appear and they could not pay the Trust to appear. Hence the Trusts are only for the purpose of getting the money out of the artists which they control who are to come to the United States and South America. If they can't get sufficient money from these artists, there is no reason for them to hope that they can get money for capitalization also. They are going to get the money they are going to receive from the artists they are going to control. They should not now in these earthquake days come over here and ask us to contribute to the capitalization, unless they want us to have all the profits. We need the money now for their unfortunate Sicilians and Calabrians, and have already given about \$3,400,000 to them.

If the Trusts in Italy have any money at all in the way of a surplus, the thing at present to do is to hand it to the Committee,

in Rome which has charge of the funds for those earthquake sufferers. They are going to get a great many millions out of America and from the Italians also, but the Trust in Italy should now devote some little attention to the poor opera singers who have been stranded.

The Earthquake.

There was a beautiful opera house, the Victor Emanuel, at Messina, and a handsome little opera house at Reggio, both of which towns will be lacking in opera for some years to come. At Catania, where there was some damage done, there was an opera house and also a memorial or monument to Bellini, who was born in that city. At Palermo there is a large opera house, and Madame Noria, who is at present in this city, was to leave on Saturday to fulfill an engagement at that opera house, but, under the circumstances, she did not proceed. All through that section there is a great love for opera (as is the case usually in Italy), which is the chief form of amusement for the people. A number of opera singers were killed, many musicians were among the dead and wounded, but there is no possible way of securing any definite information at this time. The cable dispatches mention the names of some of the singers that were killed and some that were rescued. There is a conservatory of music at Palermo under national auspices, a number of schools in the other cities, but there is no study of music except the earlier modern counterpoint and the operatic form and singing. From the trans-Alpine point of view, it is very primitive, just as it is primitive from our point of view. The organs in the churches throughout that whole section are very defective, old style, and there is very little done in that direction for music. The whole story is one of the most pitiful on historical record, the earthquake and the neglect of rational music.

Unconscious Betrayal.

There is always a justification and it will sooner or later be found when any specific or particular person in a certain field, making himself prominent, is accused of an absence of the real genuine brain power, after all. I read in the Sun of January 2 the following that justified this statement:

The performance of "Faust" was attended by a large audience. The only new feature was the appearance of Miss Alda as Marguerite. This feature might be made the subject of much comment, but since it has been made known that Miss Alda will sing at the Metropolitan for three years, no matter what is said, it seems quite useless to waste words on her performance.

A music critic on any paper is supposed to criticise the programs and criticise the persons who are singing or playing, criticise the composition, criticise the general effect, give his impressions from a critical point of view. The above statement from the New York Sun shows that the writer of it was influenced by something that had been made known to him, which has no relation whatever to the composition "Faust," with the composer Gounod, with the performance in the opera house or with the singer as a singer. It was information which he received regarding her as a woman who was engaged to sing at the opera house for three years, and because she is to sing, according to the information received by him, for three years, therefore any criticism he may have to utter against her would be useless, and there-

fore he makes the statement. It would have no effect. She would still retain her three years' engagement no matter what he would say. Well, he has no relation with her engagement. It isn't his business as a critic of a daily paper or any paper to do anything else but to go into the performance and criticise the performance. If she sings well, very well; if she sings badly, bad. What kind of an engagement she has, the nature of her contract, her business affairs—all these matters have no relation whatever with the criticism of the performance, which is supposed to be his function—that criticism.

This statement, therefore, betrays unconsciously the feeling of the writer as he enters the Metropolitan or any other place in New York to criticise persons or the performances or compositions. If any person has a permanent engagement and that permanent engagement is distasteful to him, he must cease criticising according to his own declaration, or he must state things that do not belong in a criticism, in order to affect the contract, which is the motive in this case also.



VITTORIO ARIMONDI, THE GENIAL BASSO OF THE MANHATTAN OPERA HOUSE.
Sketched by Enrico Caruso.

That is the kind of music criticism we have been getting in New York in the daily papers right along. I can show in hundreds of instances the malice of these so called criticisms and statements of critics. They are not based upon a critical, fair, just, equitable view of the performance that is to be discussed in the column—not at all. They are influenced by interests, by gossip, by indirect attachments of some kind, or by motives difficult to discover unless you are in the very midst of the cabal. If the Sun can justify this kind of music criticism, it is welcome to do so. The other papers do it, why shouldn't the Sun? The alleged man who wrote this criticism is engaged as one of the faculty of the Musical Institute of New York, down on Fifth avenue. He criticises the performances of the director—that is, he criticises the concerts at which the director of the Institute, who is his employer, conducts. How can the Sun derive any benefit out of criticisms written on a basis of that kind? How can an employee expect to retain his position unless he criticises his employer to suit the latter? It isn't human nature, it

isn't probable, it isn't supposed to be possible, and we are right when we assume these things. However, it isn't the question with me at all as to what the critic does. I am chiefly interested in what the paper does. How does that view these questions, because the musical world knows all about the situation regarding the critics; but do the editors and owners of these daily papers know? That is the interesting feature of all this. What has the New York Sun to do with the three years' contract of Madame Alda so far as her singing or performances are concerned? Who is interested in having that contract canceled? Who is the substitute to take her place? What relations has that singer with the New York Sun?

When the New York Sun charges people with corruption outside of music, where it has done so much good to expose "graft," etc., its conduct is naturally applauded, and we look upon the Sun to do the same with us in this instance. The Sun calls for justice, it always calls for justice, it is putting itself constantly on the platform of justice, even to the working man. Now, let's have a little justice for THE MUSICAL COURIER, too, and for the Metropolitan Opera House. I only want to disclose in this instance how the unconscious cerebration leads a man to step where he doesn't expect it; but it betrays conditions.

Philadelphia Orchestra.

Philadelphia lovers of classical music, who are unable to attend the Friday afternoon and Saturday evening concerts of the Philadelphia Orchestra, are making an appeal or an effort to have Sunday concerts introduced, and the Orchestra Association is endeavoring to arrange performances for Sunday afternoon and is meeting the opposition of some of the ministers of the churches.

The ministers must remember and the churches must reflect seriously upon this, because classical music is not only educational; it is in many senses devotional. There are many people who look upon the production of a symphony for their benefit or as an equivalent of the highest human desires in the most perfect sense. A symphony is, to many persons, a spiritual message of the deepest significance. If ministers have not studied classical music, it is regrettable, but that is no reason why they should make any opposition unless they feel it is

an opposition of a competitive kind. Then so much the better for music. If the Philadelphia ministers are opposed to this series of Philadelphia afternoon concerts on Sunday because people are compelled to pay admission, as some of them assert, they should refrain from having collections made in their own churches or from asking people to contribute to increase their salaries. If it isn't a question of that kind, why, then, in the name of Heaven, let us have symphony concerts in every city on Sunday, every day and every night.

Poor Sembrich!

The papers announce that an organization of a committee has been effected here to raise funds for a fitting testimonial to be presented to Mme. Sembrich when she appears in February for the last time on account of her retirement from the operatic stage. Very many nice things and many truthful things are said about Mme. Sembrich, but I should like to know on what basis any such a precedent is established? Mme. Sembrich is an opera singer who

would have been singing in Europe had she not received an American engagement which gave her two or three times more than she would have received in Europe in the way of a salary. She accumulated a fortune in this country and she was paid for it because it was a business proposition. She didn't come here and volunteer to sing for less money than she secured. These hundreds of thousands of dollars have been well invested and Mme. Sembrich is a rich woman and deservedly so, because she has made her money as an artist and as a singer who has done her duty to the public, the public doing its American duty to her, which is more than European duty, for otherwise she would have made Europe her artistic home.

Yes, the public, through the proper channels in this country, has done its duty to Mme. Sembrich by paying her and paying her liberally.

How in the world are we ever going to succeed in educating Americans in music to such a degree that they can become competent if we keep up this continual adulation of the foreigner? We haven't a man today who can conduct as he should and therefore all the podiums are filled with foreigners. We haven't an American who can take a first role in the sense in which it is given to a European on the operatic stage, with the salary attached to it. We haven't an American composer whose works can be performed in Europe, and we will be kept continually in this condition through this tribute that we pay to the foreigner, who is exploited chiefly with press agents connected with the daily papers, many of them the critics themselves.

I don't suppose there will be any reform, and I am not working for a reform because I most humbly retire from such a plane. I know what becomes of reformers, but I only want to call attention to these matters and put them on record for the future, because we will never have an American composer, we will never have an American conductor, we will never have an American singer of any consequence or a performer as long as this condition prevails—this adulation of the foreigner and with it a copyright law that actually prevents the American composer from finding any outlet for his composition. As he receives no royalty of any consequence, why, he prefers to become a banker, a politician, a merchant or anything but a musician—that is, the talented ones will naturally, being talented people, find better careers, those that are not talented remaining as an evidence of what has been done by following out the English plan, because England has no composer, no conductor, no violinist or pianist or no singer of any consequence as compared to those on the Continent, the Elgar symphony which was played on Sunday, again proving the absence of the essential power of composition which has been driven out of England through the adulation of the foreign composer from the days of Handel and Mendelssohn to the present hour. As a conclusion to this Sembrich cogitation, let me print the appended:

[Special Cable to New York American.]

Dresden, December 22.—Madame Schumann-Heink, who is here preparing for the part of Clytemnestra in Strauss' new opera, "Electra," to be produced January 25 at the Royal Opera House, told an interviewer today her real motives for becoming an American citizen and devoting most of her time to singing in the United States.

"In Germany I never earned more than from \$1,000 to \$1,750 per annum," she said, "though I was a prima donna of one of the richest theaters in Hamburg. Only after I had closed with Mr. Grau, in New York, did the Berlin Opera offer me a contract with a guarantee of \$6,000 per annum.

"Before I went to the United States the German press spoke of me as a singer of the first order and a great artist, and many honors were showered upon me by the public, but at home I had half a dozen half-starved children. Indeed, the

specter of want never left my fireside while I was working exclusively on the German operatic stage.

"In the United States I gave last year 130 concerts, each netting me \$1,000.

"In addition, I made considerable money by singing into the phonograph. Now you know why I prefer the United States to the Fatherland."

BLUMENBERG.

NECROLOGIA, 1908.

It always is a sad duty each year for THE MUSICAL COURIER to publish the list of those of our brothers and sisters in the musical world who have passed away and left sorrowing colleagues behind them. This past year death was particularly relentless and robbed us of some of the brightest talents this world possessed. Among such losses must be reckoned those of Jacques Blumenthal, Douglas Boxall, Lillian Apel, Auguste Gevaert, Max Lewinger, Anna Lankow, Pauline Lucca, Edward A. MacDowell, William Mason, Denis O'Sullivan, Nicholas Rimsky-Korsakow, Pablo de Sarasate, Jessie Shay, Josef Sucher, Auguste Vianesi and August Wilhelmj.

Following is the complete necrological list of 1908:

| | |
|----------------------------|------------------------------|
| Agneff, Slavianski d'. | Lob, Otto. |
| Allen, Goodman S. H. | Lucca, Pauline. |
| Angerer, Anna d'. | MacLincley, Laura I. |
| Apel, Lillian Emery. | MacDowell, Edward Alexander. |
| Arene, Emmanuel. | Mack, Albert A. |
| Ballenberg, Louis. | MacPherson, Donald. |
| Baragli, Lucia. | Marchesi, Salvatore. |
| Bendix, William. | Marty, Georges. |
| Berg, Walter Gilman. | Mason, William. |
| Bethune, Thomas Greene. | McLeod, Alice Whelpton. |
| (Blind Tom). | Meisel, Carl. |
| Blumenthal, Jacques. | Merz, Oskar. |
| Bond, Charles H. | Mollenhauer, Pauline Del- |
| Boxall, Douglas. | lenius. |
| Braisted, Charlotte Sharp. | Montieth, Benjamin. |
| Braun, Max. | Moricani, Augusto. |
| Brush, Emmerson H. | Novello, Clara. |
| Buchner, Emil. | Nuno, James. |
| Cabel, Alfred. | Olver, Frank Slade. |
| Chueca, Frederico. | Orchard, Isaac Edward. |
| Clifton, Fanny Edwards. | O'Sullivan, Denis. |
| Daniels, George F. | Pastor, Antonio (Tony |
| Davenport, Warren. | Pastor). |
| Delfaux, Emile. | Patzowsky, Charles. |
| Dunsmore, Corinne Lewis. | Pekelmann, Conrad. |
| Erlanger, Gustav. | Pfeiffer, Georges. |
| Fairlamb, James Remington. | Portusio, Maria Luisa. |
| Favart, Marie. | Pruchner, Karoline. |
| Ferency, José. | Randall, James Ryder. |
| Fischer, Marie. | Rawson, Louisa Hump- |
| French, Frances. | stone. |
| Fuerstner, Adolf. | Reiss, Karl. |
| Fumagilli, Lucca. | Richards, J. Harris. |
| Gambarno, Adelaide. | Rimsky-Korsakow, Nikolai |
| Gerry, Philip. | Andrejevitch. |
| Gevaert, Auguste Francois. | Sankey, Ira David. |
| Gilder, John Francis. | Sarasate, Pablo de. |
| Gilmore, Edward G. | Sardou, Victorien. |
| Goetze, Robert. | Sbriglia, Eveline Andrea- |
| Grube, Charles. | Castle. |
| Guest, Hough J. | Shay, Jessie. |
| Guilman, Louise Blieriot. | Shelley, Mary Catherine. |
| Hackman, Helen (Mrs. | Silersack, Kaspar. |
| Warren Wright Shearer). | Sinic, Giuseppe. |
| Halévy, Ludovic. | Sousa, Elizabeth. |
| Hard, Henry Earl. | Stefanis, Bendette de. |
| Hartung, Carl Müller. | Subra, Julia. |
| Haven, George Griswold. | Sucher, Josef. |
| Hickey, Reina Harden. | Thompson, Lewis Sabia. |
| Howe, Franklin. | Tilden, Beverly B. |
| Howland, Horace. | Tracy, Mary. |
| Intropidi, Frederick. | Varney, Louis Francois. |
| Köfler, Leo. | Vert, Fernando. |
| Kotschmar, Hermann. | Vianesi, Auguste. |
| Kowalski, Henry J. | Want, George W. |
| Knapp, Phoebe Palmer | Webber, Elizabeth. |
| (Mrs. Joseph Knapp). | Weber, Ernst. |
| Krasselt, Alfred. | Weber, Margaret Isabella. |
| Kretschmer, Edmund. | Wilhelmj, August. |
| Kruschwitz, Ernest. | Wilkinson, Walter O. |
| Landry, Louis. | Wilson, George H. |
| Lancaster, Rosalie Magnus- | Wehner, August. |
| son. | Wood, Josephine Downs. |
| Lankow, Anna. | Yates, William S. |
| Lewinger, Max. | |

NULLIFIED COPYRIGHT.

(Eleventh Article.)

"One more attempt to help Americans to come into their art kingdom was made last night at Mendelssohn Hall, where the New York Center of the organization known as the American Music Society gave the first of three concerts which it promises for this season.

"The chief object of the society, which seems in dead earnest, is 'to provide a means of broadly and persistently testing the work of American composers.'"

The above, copied from a New York daily paper of December 31, will serve as a sample of similar notices appearing in all the New York papers, the only variation being a covert sneering attitude towards American composers apparent in some of them.

If the American Music Society is really in earnest, if it is honestly endeavoring to help the American composer, then in that event it will not resent such remarks and will heed this advice.

It is impossible to advance the cause of American creative musical art by making any other appeal in its behalf than that of merit, for if American musical art cannot stand the test of merit, any and all efforts made in its behalf are wasted.

American composers are, like the members of any other great profession, self respecting Americans, and any misguided efforts, however well meaning, which places them in the category of objects of public charity, not only injures and belittles their art, but wantonly and needlessly insults every one of them.

It needs but a moment's thought to convince any intelligent person, in the light of our exposures in these columns, that appeals to the American musical public on behalf of American composers are absolutely useless, because no matter what the sympathies of the public may be, no matter what its attitude toward American music is, it has absolutely no voice in the matter whatsoever.

The musical public is just as helpless as regards the origin and quality of music provided for it as are the inmates of a public almshouse in regard to the items of their daily bill of fare.

The attempt, therefore, to place the responsibility for the present deplorable condition of American creative musical art upon the American musical public is absolutely ridiculous and puerile.

No attitude of the public can even indirectly ameliorate an art or a trade that suffers and languishes because of a stupefying discrimination of more than twenty thousand per cent. maintained against it.

Therefore, if the American Music Society does not wish to have its motives brought into question; if it members are not entirely devoid of common sense and if it is really in earnest in its desire to "help Americans to come into their art kingdom," it will immediately investigate the truth of the exposures THE MUSICAL COURIER has made and is making, and then we venture to assert that it will see the futility of appeals of a semi-charitable character made to the public in behalf of the paralyzed American composer. It will then see the necessity of aligning itself with THE MUSICAL COURIER in its fight to remedy a condition which is nothing less than a tremendous national disgrace.

Communications.

We strongly recommend a careful study of A. W. Tams' letter, printed below, as Mr. Tams writes with the authority of an activity of more than thirty years in the highest field of American musical art. Mr. Tams not only confirms our statements of facts, but reinforces them by stating his own personal experiences with those who are benefiting by the nullification of our Copyright law:

To The Musical Courier:

I have read with a great deal of interest the series of articles you have been publishing on Nullified Copyright, and in my opinion you are right in the stand that you have taken, and you are undoubtedly right in all of the state-

ments you have made concerning the various phases of Nullified Copyright. I agree with you perfectly in all that you state, and I believe that from the nature of my business, and from the thirty years' experience I have had with the business of publishing and operating the largest music library in the world, that the work that you are doing for the benefit of composers and musical directors is of inestimable value.

In regard to the musical phase pertaining to books published in Europe and sold in America by the millions of copies too much light cannot be spread on this particular point. The foreign music publishers have been nullifying the copyright laws of this country for years, by reason of calling books musical compositions. Now, a musical composition, technically speaking, means a symphony, suite or concerto for orchestra or piano. Originally there were so many various kinds of musical items such as songs, suites, sonatas, potpourries, selections, cantatas, masses, oratorios, and hundreds of other various musical items, that as a matter of convenience the Copyright Bureau in Washington saw fit to use one generic term to cover all classes of musical items, and this term was musical composition, but such works as oratorios, cantatas, masses, etc., are books, pure and simple, and cannot be truthfully or correctly designated by any other term. An illustrated book on dentistry, published in Europe is designated by the copyright bureau a book. A book on mechanics with illustrations is termed a book. A medical work with illustrations is termed a book, but an oratorio, in which the first twenty or thirty pages may be printed matter, and the following music and words, the foreign music publishers have been terming a musical composition, so as to evade that portion of the copyright law which states that a book, to obtain a copyright in America, must be printed in America from plates and types set in America, from paper made in America, and the work done by American workmen, and I am surprised that the Federation of American Labor, and the various crafts who are interested in making types, plates, and printing music therefrom have not had their eyes opened to the enormous number of copies of books of this character that have been imported into America by the four or five European publishers, clearly nullifying the effect of the copyright law, and the number of books above described imported annually must run up into the millions, and in addition to the various music publishers evading or nullifying the copyright law by importing these books in America, they have recently had the audacity to combine with the music trust to use the copyright law as a club and threaten the American public with imprisonment if they dared to give a performance from the books so imported from Europe, and at a recent hearing before the Patent Committee in Washington the representative of the largest and most important music publisher took up one of those books published in Europe, that I had before the Patent Committee as exhibits, and in addressing the Patent Committee he called this book that I had there as an exhibit a book, for some twelve consecutive times; he did not call it a musical composition, he called it a book, and emphasized the word book, in explaining to the committee how much it cost his firm to produce such a book in America.

A few years ago, in talking with the American representative of two of the most prominent foreign publishers of these books, we were discussing this phase of the question, and he said that a court in Boston had settled the status of these books by deciding that they were musical compositions. I replied that that was a friendly suit in which the plaintiff did not try to convince the judge of anything inimical to their interests. They simply argued the case in such a way that the judge, not knowing of their intentions, decided the way that they wished. I said that may have been decided by a Massachusetts judge, but that matter will never be settled until it has been passed on by the Supreme Court of the United States, and I said on the date that the Supreme Court of the United States passes on this question that they would immediately cease to import any more of these books under the copyright law. The representative said, "Do not press the matter any further, for if the Supreme Court should decide that these musical items are books, we will lose every copyright that we have in America." The representatives of the foreign music publishers know in their hearts that they have been importing these books for years contrary to the purport of the copyright law, but they have been encouraged and upheld by the American music trust.

This Trust had the audacity to attempt at the recent hearing before the Patent Committee of Congress to incorporate in the Copyright Law a clause that would have made it a penal offense for any musical society, church choir or public school to give a performance from any of these books, from copies that they might have borrowed from sister societies, or from the various musical libraries throughout the United States. If this clause had been allowed to stand, and a choir in a country town had given a performance from one of these books without purchasing copies, the whole choir, the organist, the orchestra, and

the entire congregation would have been liable to arrest and imprisonment.

The Standard Oil crowd, in comparison with the Music Trust, do not amount to 30 cents. About a year ago the Music Trust formulated a circular which was very ingeniously worded, and in that circular used the Copyright Law as a club, and indicated as strongly as they dared in the circular that any one giving a performance of copyright works, from these various books, etc., would be proceeded against criminally under the terms of the Copyright Law. These circulars were sent to the musical directors of all church choirs, vocal societies, public schools, etc., throughout the United States, and I was inundated with letters from the musical directors of the various societies, church choirs, etc., in reference to this circular, and in reply I sent them another circular in answer thereto, stating that the statement made in the circular sent out by the music publishers could not be substantiated.

Trusting you will keep up the good work and continue to keep the searchlight of truth trained on the Music Trust, I am, Yours truly, A. W. TAMS.

We call the American Music Society's attention to the following terse communication from a Chicago composer:

More About the American Composer!

CHICAGO, December 26, 1908.

To The Musical Courier:

It will take years to blot out the memory of sins committed in this country for years past due to our lax copyright laws. The handful of hardworking composers is but a drop in the bucket, and these writers are powerless to bring about a change. The followers of Columbus fought for his reputation, and our followers must fight for us, while we work—if we are to work! The men in power are the wealthy publishers, whose indifference toward the American composer savours of ill-will. They influence: THE CRITICS all over the country, who in their turn influence

THE ARTISTS, who come here in crowds and carry our thousands home with them; and they influence

THE TEACHERS, who in their turn influence

THE PUPILS, who in their turn influence

THEIR FAMILIES and the general public.

Under existing circumstances why should we not go and take our work to other countries?

AN AMERICAN-BORN COMPOSER.

In reply to "An American Born Composer" we would say that his clever argument, showing how the critics, the artists, the teachers, the pupils, their families and the general public are all influenced against the works of the American composer by the publishers, is the strongest possible endorsement of our position. These publishers exert this influence in the manner they do at present, because the nullification of our copyright law makes it to their interest to do so. It requires but a moment's thought to perceive that if it were made to the interest of the publishers to exert this influence in favor of American composers, instead of as at present against them, that American composers would come into their own art kingdom. This can only be accomplished by the removal of the tremendous discrimination of more than twenty thousand per cent., which exists by reason of the nullification of the manufacturing clause of our copyright law. As long as this nullification is allowed to continue, music publishers cannot be blamed for serving their own interests by using their influence against the American composer.

HARRISBURG, Pa., December 15, 1908.

To The Musical Courier:

I have been reading with deep interest your articles on the nullification of our copyright law and the effect of such nullification upon the American composer's art.

In order to demonstrate to you that I write with some authority upon this question, I wish to state that I studied music for more than five years abroad under the greatest masters in order to fit myself for the career of a composer. Arriving in the United States, I immediately set to work composing, among other things, a symphony and a number of other large works for piano, organ and orchestra.

All but one of these works are still in manuscript, although they were all written previous to 1900. I have been convinced by the judgment of some of the world's greatest musical authorities that my work as a composer will compare very favorably with the work of some of the best known living foreign composers. Besides this, the one work from my pen which is published has achieved

success, although it is one of the least pretentious of my efforts as a composer. Unfortunately, it does not bear my name, for the reason that I sold it to a foreign musician, who published it in Germany, and it was copyrighted in this country also, as a consequence, as a composition by the musician above referred to, who bought it from me with that understanding.

Under the circumstances, therefore, it would be a breach of confidence for me to give you any more definite information regarding my only published work, and I only refer to it to show you that my efforts as a composer when given a hearing have achieved success.

After I returned from abroad, I wrote to all the prominent American publishers, and in many cases visited them in person in an effort to have my compositions published, but while most of them complimented my work, all of them declined to take the risk of publishing my efforts as a composer. One very prominent house advised me to seek a foreign publisher, but this did not appeal to me as an American citizen, although since I have read your articles I can now realize what really good advice he was giving me.

Finally, after the discouraging conviction had forced itself upon me that I must either go back to Europe or devote myself to the slavery and drudgery of teaching music for a living, I decided to retire from a field which I had devoted the best years of my life in fitting myself for, and for eight years I have taken only a passing interest in music, going to Philadelphia upon those occasions when symphony concerts and other high class musical entertainments were advertised. In this manner I have kept abreast of the times, musically speaking.

Under the circumstances, I have been somewhat bitter in my thoughts at what I thought was the injustice of my countrymen in preferring the music of the foreign composer to that of their own.

It was not until I began reading your Nullified Copyright articles that I became aware of the cause of the native American composer's woes. The question is now perfectly plain to me—in fact, I agree with you when you say, "The fact that there is one single American composer left is the most amazing thing connected with the whole affair."

If THE MUSICAL COURIER had never done anything more than to expose this shameful state of things, it would still be entitled to the gratitude of every patriotic American, and I believe that American composers owe you a debt of gratitude which they can never cancel.

At this point I would like to call your attention to what may seem a lack of appreciation of your efforts on the part of American composers, for I have, of course, noticed that not one of our active composers has written to you commending your cause.

I think I can explain this seeming lack of interest to your satisfaction. In the first place, I will admit that if I were still an active composer and had not retired from the field disgusted, I doubt very much whether I should have the moral courage practically to announce to the world my failure as a composer by writing to you, as I have.

There is no doubt in my mind that it is this foolish feeling of false pride which prevents a wholesale endorsement of your efforts by American composers.

For myself, I wish to thank you for raising a hope within me of ultimately being able to resume a career which inclination and training have fitted me for.

Sincerely yours, A. HERBERT CLARKSON

The following item appeared as part of an advertisement in the New York papers of last Sunday:

The chief event of the last musical season was the tour of Paderewski, the most successful of his entire career. Recognizing the great strides forward of the Weber Piano, Paderewski selected and played this instrument exclusively.

He has announced that he will again play the Weber this year as his satisfaction with it last year was complete.

Paderewski arranged with the makers of the Weber piano to play their pianos as on former occasions he had arranged with other piano manufacturers to do the same thing with their pianos—that is, play them virtually as an employed demonstrator. They all do that—all these foreign pianists. For the moment we can let that question abide, for we are interested in the fate of Moriz Rosenthal. Why is Rosenthal not referred to in the same large advertisement, for he did a similar thing and should have as much credit as Paderewski? There was a rumor afloat a few weeks ago that Rosenthal, who was supposed to visit us again next season, will not come; that the tour had been postponed or canceled with the payment of a large forfeit. We hope this is false—this rumor. Rosenthal is always welcome to America, and his playing is always a source of

wonder, and he is not of the kind that retrogrades—not at his period of life. It may also be possible that Paderewski has forbidden the use of Rosenthal's name in connection with his own in any of the advertisements of the Weber-Aeolian house. This is a rational ground to work on, for Paderewski's business contracts with the various piano manufacturers with whom he "dickers," to use the word of the street, which, however, is particularly adapted to his negotiations, are at times very definite and fixed on the subject of and manner of advertising him. If the world knew how these foreign pianists bargain with the various American piano houses, and get down to ordinary commercialism, like the selling of beer or potatoes, there would be no further attendance at the concerts where they play except on the part of "hysterical women," as one of the Damrosch Brothers calls them, and persons fit for insane asylums.

TUESDAY, December 15, was the fiftieth anniversary of the disastrous first performance of Peter Cornelius' "The Barber of Bagdad" at Weimar, under the direction of Franz Liszt. That is, the performance was disastrous only so far as external success was concerned; artistically it was a great success. The fiasco was well planned far ahead, by the enemies of Liszt, and it was thoroughly carried out. Dingelstedt, the Intendant of the Weimar Theater, and his followers, had become very jealous of the powerful position to which Liszt had attained, he being the supreme favorite of the public and of the Grand Duke, and it was decided that a great fiasco would effect his retirement from the position of conductor. The question of what work should be singled out was immaterial, and it was mere chance that poor Cornelius was led to the slaughter. He and his opera were sacrificed, not because the opposition had anything against him or his music, but simply because a sacrifice of this kind was necessary in order to dethrone Liszt. And the intrigue succeeded. The fiasco prepared by Dingelstedt and his friends was as complete as was that of "Tannhäuser" in Paris three years later. Hissing and opposition were heard from the very beginning, and as soon as the curtain fell on the last act it became so boisterous that, although Liszt himself led the applause and Frau von Milde, who sang the part of Margiana herself, led Cornelius before the footlights, the applause could not gain the upper hand of the hissing. It is interesting to read what Cornelius wrote his sister about this remarkable affair. He says: "A prepared, well organized, purposeful opposition, such as was never before known in the annals of Weimar was shown from the very start, in the form of persistent hissing. It affected the humor of the artists, but it could not exert a baneful influence upon the excellence of the performance. At the close there was a fight that lasted ten minutes. The Grand Duke applauded the whole time, but the hissers would not let up. Liszt himself and the whole orchestra applauded and Frau von Milde dragged me onto the stage." Liszt was so indignant at the outrage that he immediately retired. The disastrous affair made Cornelius' chef d'œuvre miss appreciation for several decades. During the next quarter of a century it was given but once, and this was in Hannover, in 1887, when Hans von Bronsart was the Intendant. In 1880 Felix Mottl, at the advice of Liszt, reinstrumented the opera and made some important changes. In this new form it was produced at Carlsruhe on February 1, 1884; but it was not until it was given in Munich the following year with Eugen Gura in the principal role that it had its first real great success. Then followed performances on nearly all the important stages of Germany. The first Berlin performance occurred at the Lessing Theater in 1891 under the management of Angelo Neumann and under the leadership of Dr. Carl Muck. It was not given at the Berlin Royal Opera House until 1900. Cornelius himself never lived to see a second performance of his opera.

"WHEN IS A KEY NOT A KEY?"

The phrase at the head of this article occurs to one when asked to ponder on the subject of "Chromatic Key."

We can only say in answer to such an hypothetical question that a key is not a key when a progression of chords leaves one with the feeling that there is no fundamental connection in the succession of harmonies.

There is much music being written nowadays that gives one this feeling, and on account of it there has been much discussion of this matter of tonality. Some theorists claim that key is chromatic, while others are equally sure that key can be nothing but diatonic, and so arises the question, "When is a key not a key?"

If you are studying harmony your teacher will probably teach you, as most of us have been taught for the past hundred years or more, that if you are writing in the key of C you can borrow chords from many other keys without giving the impression that you have left the tonality of C. Now, in the key of C we are told that we can use all the chords belonging to the key of the dominant, the key of the subdominant, the relative minors of each major key so far considered, the parallel minor of the key of C and a couple of chords taken from the key of A flat. And all these chords may be used without giving the impression of a progression into a foreign key. Then later on we are told how to modulate to any key from any given key. We learn the use of the diminished and augmented chords, and there we are, with the whole apparatus for making music at our finger ends. Having learned that much, we must next learn to put that knowledge to such use as to be able to express our ideas (if we have any) and in such a way that others may understand what we mean. If the manner of expressing ourselves is so cloudy and dense that others cannot understand us, then what have we gained by our knowledge of the technic of music? If we express ourselves in a way which seems rambling to others, have we failed in our object? Or have we not succeeded?

When Browning first gave his poems to the world he was called a mystic. No one understood him because he clothed his thoughts in poetry that seemed to have no meaning. A few people understood him and kept the spark of his genius alive, until today he is acknowledged as one of the greatest of the English poets. George Meredith, the novelist, had the same experience with his prose, and Henry James is today a greatly maligned man because so few people read his works with understanding. His thoughts seem to be obscured in a cloud of verbiage and it is sometimes difficult to get at the central idea—which may be intentional, in order to compel us to seek the hidden meanings of the tongue.

So, when Debussy startles the world with music that seems to have no tonality, he is called erratic, eccentric, etc., etc. He has clothed his thoughts in such musical language that the general public can make nothing of it and musicians less; and even when the professing musician can get only a glimpse here and there of the reality that may lie hidden in the lengthy and meaningless succession of dissonant chords which seem to spring from the void, and to the void return, without once having completed a musical sentence such as we have been taught is the basis of music. Even then the musician is more non-plussed than the other fellow, who thinks he understands because he is no musician.

And this again brings us to the question: "When is a key not a key?" If the signature is six flats and the first chord is unmistakably in the key of E major, and from that the piece progresses through a long succession of chords which finally vanish into thin air after having reached the dominant of the key of E flat minor, what is the key of the piece? Perhaps there is no example quite as flagrant as that, but there are many modern compositions which seem very closely to approximate the one cited. It

was all right for Beethoven to write a variation in the key of A flat minor with a signature of four flats, and for Bach to write a piece in the key of G minor with a signature of one flat, because it is not the signature, after all, that establishes the key, but the impression which the music makes on the ear. Then if we have music with a given signature, but which leaves no definite key impression on the ear, how can we say that it is any key at all? Why should we not dispense with the matter of key altogether in such a case and simply call the music by some name without reference to key? Key may become as obsolete as the natural scale has become?

Music as an art exists among other things to express in tone the human emotions. It cannot express fields of waving grain because they go by freight, nor running brooks, nor gaudy colors, because those are things which have to deal only with the eye and the bank, and music deals only with the ear and the publisher. We may not be able definitely to express the degree of sorrow or joy with which the soul is filled, but no one will suggest that it is impossible to write music which will make an impression of sadness on every one who hears it, particularly the music of certain composers. And so music can be written to express great happiness, and it will seem happy and jolly music to every one who hears it. Just take (if you have no money to buy it) the Schumann piano trio, op. 63, as an example. In that trio is nearly every shade of emotion of which the human soul is capable. What could be more morose and tragic than the first movement? Then, is not the second movement a very jolly little scherzo? The andante is pathetic and saddening to the point of tears, while the last movement is one of the happiest things in all music. But that is only one of the pieces which might be cited as expressing differing emotions. They give an index to the composer's mood, and they, at the same time, induce something of the same mood in those who play it, and in a lesser degree in those who listen to it. Now, up to the time of Debussy, every piece composed was written in a certain fixed key for the whole length and breadth of it. If the key of the piece was E flat, then it was unmistakably in the key of E flat. There might have been digressions into many other keys—and frequently there were—but the piece began and ended in the key of E flat, and the tonality of the piece was such that you never for a moment would have been at a loss to tell just where you were, what key was then being used (whether dominant, tonic, subdominant or some related key, or some key far distant to which a modulation had been made). But some of the modern music does not give a definite key impression after the first measure, and frequently the key will not last throughout the first measure. What, then, must be the mental state of the composer who produces such music? We give it up. If his music is a reflection of his soul images (and that is what music in its greatest sense is supposed to be), what kind of indefinite, shapeless images are inhabiting his soul? And are there any images there, or is he just putting a lot of chord formations on paper for the purpose of mystifying his audience? Or, is he, like Browning and Meredith and James, a hard man to understand, or not understandable, as Beethoven and Chopin and Schumann and Brahms and Strauss are understandable?

Stojowski has written a prelude in the key of E flat minor, and the first note of the melody is the submediant, and this note is repeated several times against the chord of the tonic, yet it does not sound unpleasant or incongruous. There are several peculiar modulations in the prelude and the use of minor seconds in sustained harmony is frequent, yet there is absolutely no time when the tonality of that piece is in doubt. Hugo Kaun has a most exquisite "Gondoliera" in G minor and it is full of peculiar modulations, but there is no time when you feel an uncertainty as to the key. Both of these are examples of modern music in which many modern usages

are adopted, yet they are not so modern as to be repellant by reason of having no tonality. Many other similar examples could be cited—modern music that has all the elements of modernity and yet which has the ring of the classic in its makeup—but these two will suffice for examples of tonality. On the other hand there are pieces by Debussy, Ravel, Chabrier and others of a certain modern school which defy any of the accepted laws of tonality and yet which have key signatures and which are said to be written in chromatic key or rheumatic key, we may suggest.

It cannot be denied that there is a certain fascination about the music of these composers, but that it touches anything in the human emotions is a mooted question by those who moot. If that music finds no responsive awakening in the breast of the listener and only an intellectual fascination in the scheme of its construction, could it have sprung from emotion? Are there emotions back of it or is it all calculation? That there are many people who admire those modern works no one will deny, because those works are being published and sold by thousands of copies, while music by Max Reger, Ferruccio, Busoni, Martucci, and American composers and other modern composers of the quasi-classical school is getting shelfworn in all the shops of the world. Is it possible that these apostles of rheumatic tonality are the inspired musicians of today, and that they are so far in advance of the times that their genius is not recognized by us old fogies who still love to hear music that has a semblance of key in it?

And yet there has been no answer to the question, "When is a key not a key?" In order fully to answer this problem one would necessarily go into the matter of scales of all nations and a scientific discussion of the acoustics of music. We say that our scale of twelve semi-tones is the only one for the full expression of the human emotions, and we deny to the people of India the possibility of an expression of emotions through the medium of music because their scale comprises twenty-four separate divisions to the octave (and they are not equal divisions, either). We also look on the Chinese as barbarians because their scale of twelve semi-tones makes the octave a quarter of a tone sharp, and their scale of five tones does not agree with any of the notes of our scale. But if they are barbarians, and if their music does not express emotion, why is it so assiduously cultivated in both India and China? What is the purpose of their music? You ask a Chinaman of education about his music and he will tell you that it is emotional and deals with the spirit alone. You go to India with that question and the same answer is given you there. Yet if you listen to their music you can discover no tonality in it and no semblance of tune. Harmony, of course, is not known in the music of either of these nations, but their music is music to them just the same as our music is music to us, and it must be or we would have no music at all.

So, in this discussion of "key tonality," how can we say what is right and what is wrong? We can only say what pleases us and what we think is right. We cannot affirm that of a verity we are right, because we do not know what tomorrow will bring forth. Wagner for upward of thirty years was called the greatest clown in the musical world, yet in the end he triumphed. Some say the same of Strauss now. Beethoven was said to be crazy as well as deaf by no less a man than Spohr because he (Spohr) did not comprehend the "Ninth" symphony, and Spohr is not at all played now. Brahms was considered a dolt because he clung to the form of the old masters when they said the world was in revolt. And so the story might be carried on indefinitely. The exponents of chromatic tonality are looked upon as eccentric men today. What will they be considered tomorrow? Concentric? Of course we do not like them; they are different than anything we have ever heard and they violate our most sacred precepts of art. There is a psycho-

logical side to this matter, and that must be considered before there can be any answer to the question propounded. Even then the answer is not for today. Only time can do that, for it is time, after all, that answers all questions. How is it possible for operas like Puccini's inflated, exaggerated, self-conscious impositions to maintain themselves? Because people do not know. That is the reason for the condemnation, at the time, of Beethoven, Wagner, Brahms and many American composers.

WHO IS GORING THOMAS?

In reference to the appended Herald cablegram, THE MUSICAL COURIER takes pleasure in giving the address of A. Goring-Thomas, who resides at 85 Charles street, Toronto, Ontario. If this Mr. Thomas is not the composer of "The Swan and the Skylark" and of "Esmeralda," then a relative of his, who was killed in the railway accident on March 20, 1892, at West Hempstead, was the composer of these works, and now the motive of THE MUSICAL COURIER in making its original statement may become obvious. Surely the New York Herald has a representative in Toronto who can call on the gentleman:

SAYS COMPOSER IS SURELY DEAD.

BROTHER OF ARTHUR GORING THOMAS DENIES REPORT THAT KIN IS STILL ALIVE.

THREW SELF BEFORE TRAIN.

THINKS NEW YORK PUBLICATION IS BEING IMPOSED UPON BY SOME ONE PERSONATING TALENTED BRITON.

[Special Despatch to the Herald via Commercial Cable Company's System.]

HERALD BUREAU,
No. 130 FLEET STREET,
LONDON, Friday.

I have had my attention directed to a statement which appeared in the New York MUSICAL COURIER, that Arthur Goring Thomas, a talented English composer, is still alive and now in America. I am able, on the authority of his brother, Sir Inigo Thomas, permanent secretary of the admiralty, to contradict the statement, which is calculated to give great pain and anxiety to all who knew the late Arthur Goring Thomas, and particularly to members of his family.

There is not the slightest doubt that Arthur Goring Thomas committed suicide by throwing himself under a train at the West Hempstead station on March 20, 1892, having been for some time before that date affected in his mind as the result of a serious accident. At an inquest which followed, as a matter of course, the body of the unfortunate young man was identified by both Sir Inigo and a medical attendant who was present on the platform when the tragedy occurred.

It is obvious that if any one is impersonating Arthur Goring Thomas and passing himself off on THE MUSICAL COURIER as the late composer it can be for no good purpose. Sir Inigo Thomas has asked me to say that he will be obliged if other newspapers in America will copy this contradiction.

THE NORTHWEST.

THE MUSICAL COURIER has opened an office in Minneapolis to cover the Northwestern States. The office will be under the charge of Oscar H. Hawley, well known to the musicians throughout the West and here in the East also, a man thoroughly alive to the musical question of the hour and competent to treat the subject with authority. He will take care of the matter himself, and there is no necessity to say anything further on the subject. His address will be found among the list of offices published in this paper.

UNDER the present conditions of opera in this city, we would advise our Italian friends who are associated with it not to spend any money in musical papers, and if they have any to spare to send it to their poor compatriots in the Sicilies, or keep it for a rainy day.

No, Penelope, THE MUSICAL COURIER did not say: "1909 will be a census year." What it said explicitly was: "1909 will be a census year."



"The greatest musical year in the annals of the tonal art" has just begun.

Where were W. Mozart's operas and symphonies last year in New York?

The reign of error at the Metropolitan is over.

Why does an American composer generally walk as though he expected a blow from the rear?

Following the recent Calabrian catastrophe much now is understood that seemed mere noise last winter in the "Taormina" tone poem when it was played here by the Boston Symphonians.

Leap year is over, and yet note the ubiquity of Hammerstein's opera projects.

In the musical play, "The Boys and Betty," Marie Cahill exclaims to one of the characters: "Great musician, compose yourself."

Hellmesberger, the Vienna violinist and wit, said of the tenor Labatt, who wore a glass eye: "A love glance from Labatt is purchasable by any woman at the optician's." About Bach's "St. Matthew's Passion" the same jokester registered this opinion: "That may be St. Matthew's Passion, but it certainly isn't mine."

"Le Willi" and "La Wally"—novelties at the Metropolitan this season. "Le Willy-Nilly," the Puccini work was called by a lady in the sixth row.

Elgar's oratorios are like operas, and now his symphony turns out to be like an oratorio. Perhaps if he wrote an opera—but this outlook is as unending as one of Wagner's sequences.

Hammerstein announces that he has secured an Irish tenor for the Manhattan Opera—"the first Irishman ever engaged as a leading grand opera tenor by an American impresario." Shouts of "Erin-go-bragh" from the standees' row will not be allowed at the première.

And that reminds me. My friend, Henry T. Finck, calls "Shamus O'Brien" the best Irish opera. How about "Eugen O'Negin"?

The Tribune urges that "a purse" be raised for Sembrich. To decide the coloratura championship between her and Tetrassini?

A German paper tells of a baton feat of endurance on the part of Nikisch, who led an oratorio one morning, a symphony concert that afternoon, and an opera on the same evening. That's nothing. Safonoff has been conducting Tschaiakowsky's "Pathétique" symphony for three years at the Philharmonic concerts, even when he leads Mozart, Haydn, Schumann or Strauss.

The editor in chief of this paper told us last week in his "Reflections" that Chaminade was ridiculed by five New York music critics, which resulted in 42,434 persons visiting her sixteen American concerts. That is 8,486 4/5 persons to each critic! I

shall be very careful in future as to how I express my opinions in print about things I don't like.

In Chicago Chaminade was asked whether she would like to be a suffragette. "No, an opera composer," she answered cleverly even if not germanely.

Speaking of matters germane recalls the thought that Germaine Schnitzer is due to arrive in New York today (January 6), and that Germaine Arnaud will come later in the season. These two girls are making some of the younger pianistic set abroad look sharply to their laurels. Arnaud is said to do actual wonders with that battle scarred piece of piano ammunition, the Grieg concerto in A minor.

"Pianoforte" is fast becoming an obsolete term. The expression originated, of course, from the fact that the piano is the forte of some players, while forte is the piano of others. This department of THE MUSICAL COURIER never misses an opportunity to settle such historical questions authoritatively and even defiantly. Please send more.

Stenhammer, the Swedish composer, is at work on a new symphony in four movements, and he tells the Stockholm Dagbladet that the work will be "strongly national in character"—Swedish movements, as it were.

Without encroaching on our mode department, I might announce that very few new colors will be shown in orchestral fabrics this year.

We are having a mild winter. Giordano's "Siberia" has had no repetition at the Manhattan this winter.

Five days of the new year have passed and still there is no rumor of a concert tour by Jean de Reszke.

Sembrich's retirement will not take her very far from public view.

"The ability to read music at first sight is a valuable asset for a musician," remarks an educational monthly. Not always. Liszt had second sight.

The word "talent" was the name for certain sums of money in the ancient days. Thus, the "great Roman talent" brought \$500, the small Roman about \$375. Today the great Italian talent at the Metropolitan brings \$2,500 a night, and a certain Polish talent captured \$5,000 in an afternoon, at Carnegie Hall.

The few Jews actively engaged in opera are nearly all conductors or impresarios.

Tetrazzini continues to monopolize the roles of Lucia, Gilda and Violetta at the Manhattan, during Melba's visit there. Is the great Australian song bird merely an "administrative" prima donna at the Manhattan?

LEONARD LIEBLING.

OPERA FINANCES.

The Board of Directors of the Metropolitan Opera have called in C. B. Dillingham, a well known theatrical manager, and his business staff, to go through the books in order to secure a statement of financial conditions as viewed from the outside. The New York Press of yesterday makes the following statement on the subject, which may offer a clue to the reasons:

When Conried, Dippel, Gatti-Casazza and Goerlitz were abroad last summer the directors of the Metropolitan Opera Company quietly put expert accountants at work on the books. Those who were abroad knew nothing about it. To those in this city who were in the confidence of the directors at that time the present action in employing Dilling-

ham to make further investigation is not such a surprise as it is to those who did not know of that first investigation.

The present management has been terribly handicapped by contracts that were made by Conried, who, as manager, had the legal right to sign for the then opera company just as he pleased. Some of these contracts are, from a business point of view, outrageous—that is to say, considering the condition of events as they have been transformed since Conried's day, which act in that sense, upon the present management.

This paper has for ten or fifteen years been calling attention to the tremendous salaries paid to foreign singers. Under the competition at the Manhattan, these salaries have been driven up still more in both houses and have reached a point now where it is absolutely impossible to sustain opera in this country with any reasonable hope at all of success under the strain of such prices. The fact is, as an interview with Schumann-Heink in this paper published today shows, these people receive very little in Europe (as THE MUSICAL COURIER has reiterated constantly), compared to what they are receiving here, and why they should be getting these large sums is really inexplicable.

Under Conried's management, these prices were driven up still further, and, as stated, under the Manhattan competition, there was no possibility to see the limit.

Under these conditions, the people who have been controlling the Metropolitan Opera House have found their task an ungrateful one. On some occasions it has cost \$11,000 to raise the curtain for a performance. On many occasions it has cost \$9,800 to \$10,600 to raise the curtain for a performance that costs in Europe that much in francs. Just imagine, one-fifth! We can get in Europe just the same kind of performances for one-fifth, and the artists are proportionately paid over there the same sums.

The issue has finally come to a head. What has been predicted by THE MUSICAL COURIER years ago will now be found fulfilled. The people of this country will not pay these sums to the artists in Europe who have succeeded through agencies and through the daily papers in stirring up such an interest that they could ask for anything and get it. America is not prospering financially, the country is only trying and endeavoring its best to recover from the shock of 1907, a shock which was nearly paralytic; the crops are enormous, but the mortgages and interests the farmers owe and the high price they pay for labor and material and the high price of living, leave a small margin, after all. The average wealth of a farmer in this country is not \$1,000. Most people are living beyond their incomes in this fierce battle for a mere temporary advantage, which is even lost in the struggle.

We must begin our reform with the opera singers by reducing their salaries to a basis that promises at least no deficit. The struggle for the high priced conductors of Europe must stop and the individual artists must reduce their prices, and the piano manufacturers must stop competing for pianists. We must stop paying these people these enormous sums for coming over here and advertising American pianos and then selling their testimonials to anybody. Paderewski has taken about a million dollars. It is merely a sensational coup, and the end of it has about now come. In the recent effort of his managers to advertise him in this country, his symphony is spoken of, which now has been shelved again, and thus we see ourselves again the butt of the ridicule and satire of Europe. When the finances give out the bottom goes out, and then things begin to count.

In this condition of affairs, the friends of Madame Sembrich are demanding contributions to give her a present. Why? Why should anybody give THE MUSICAL COURIER a present because we accept money for advertising? We do our duty in

giving circulation to our advertisers. She does her duty in singing. She is paid and we are paid. Why should anybody give any of us a present on top of it? This paper is now beginning its thirtieth year. It ought to have a gift also from the citizens of New York. All this kind of nonsense should be done away with in the future. Madame Schumann-Heink tells the truth in her interview, just as we have said it for fifteen years.

Besides, a stop must be put to the payment of thousands of dollars a week to the European music publishers, and we should end the awful Puccini operas, for which we pay that composer and his publisher more money than the whole of the 600 millions of Europe pay in five years. Stop it. But all this may put Mr. Latham where he has been trying to get.

BALTIMORE.

BALTIMORE, January 2, 1909.

It is with sincere regret that the writer records the death of Harry C. Primrose, Baltimore's well known baritone. He was a genial gentleman and a charming companion, had studied music in Florence, Italy, and Switzerland, and his talents were greatly admired by a host of devoted friends. He was one of the charter members of the Musical Art Club, a graduate engineer, a splendid athlete, famous in the game of lacrosse, and, of recent years, a leading spirit in the fencing section of the Baltimore Athletic Club. He will be greatly missed from the scenes of his many activities.

St. David's Church, Roland Park, that ideal suburb of this city, was filled upon the night of December 17 to hear the inaugural recital upon the new organ, played by Loraine Holloway, F. R. C. O., than whom there is no one better able to demonstrate the beauties and possibilities of the instrument. He was assisted by his choir of men and boys.

The first meeting of the Afternoon Music Club for this season was held December 14 at the residence of Mrs. J. Hemsley Johnson, 202 West Monument street. The members taking part in the program were: Mrs. Thomas Robbins, Alice Robinson, Marion Boise, Elizabeth Tilghman and Mrs. Johnson.

Director Harold Randolph, of the Peabody, has arranged for an interesting series of free organ recitals in the main hall of the Conservatory, to be given Sunday afternoons, beginning January 3. The following local organists will play: Annie H. Carpenter, J. Norris Hering, Elsie R. Miller, Harold D. Phillips, Blanche M. Scendiver, Kate Blanchard, Nellie Greenwalt, A. R. Baldwin, Florence Jubb and Frederick Huber. These recitals are always largely attended, and serve as another method of public education by this up to date Conservatory.

The visit of the splendid Philadelphia Orchestra during Christmas week (Monday evening, December 28) was one of the events that music lovers will remember with gratitude. The concert took place at the Lyric, and was conducted with great skill and fascination by Carl Pohlig. The order of the program was: Overture, "Sappho," Carl Goldmark; symphony in C, Balakirew; violin concerto in D minor, Wieniawski; "Marche Slave," Tchaikowsky. The soloist was Thaddeus Rich, the concertmaster of the orchestra, and his playing was a sincere delight, as well as a revelation. He has a good strong tone, an abundant technique, and plays with the authority of the true artist. He was repeatedly recalled, and afterward, when resuming his place among his delighted colleagues, was obliged to rise again and again in response to the plaudits of the audience.

The grand operatic warfare has reached Baltimore, and we are to have as many as five or six performances by both New York companies, and not to be given during the church Holy Week. Truly we have much for which to be thankful.

"The Messiah" was given its third presentation Sunday, December 27, by the choir of Fayette Street M. E. Church, under the direction of A. Lee Jones. Upon this occasion the choir was augmented to thirty-five voices. The solos were sung by the church quartet, Carolyn Hamilton, soprano; Mrs. J. N. Pickering, alto; A. Lee Jones, tenor; J. Harry Dittman, baritone, and the regular organist, W. Chester Sederberg, played the accompaniments.

M. H.

Recent concerts in Lemberg were Kochauski's violin recital, Dr. Zawidowski's song evening, and the visit of the Vienna Tonkünstler Orchestra.



GRAND OPERA IN NEW YORK



METROPOLITAN OPERA HOUSE.

"Boheme," December 30, 1908.

Semlrich, Bonci, Campanari, Sparkes, etc. Conductor, Spetrino.

"Aida," December 31.

Martin, Eames, Homer, Feinhals, etc. Toscanini conducted.

"Parsifal," January 1, 1909.

New Year's afternoon provided a large attendance at the "Parsifal" performance, and an exceptionally interested audience listened with devotion to Richard Wagner's masterpiece. If Hertz could only chain his gyrations into submission, it might help to adjudge the expositions and counter expositions of this marvel of musical construction, which, among many other amazing features, is a virtual temple of contrapuntal structure.

The principals were in excellent form, and Olive Fremstad as Kundry and Fritz Feinhals as Amfortas and Otto Goritz as Klingsor dwelt conscientiously with their text and music. We find Schmedes as Parsifal was a very acceptable representative of this exceedingly difficult role, sympathetic and assuring as the work progresses until in the third act he rises to the sublimity of the creation. Blass as Gurnemanz sang very well, but not a word of his German could be understood four rows from the orchestra. The text is written accommodatingly, and yet the finest phrases allotted to Gurnemanz were lost entirely through the lack of enunciation. The work should be repeated as frequently as possible, for it exercises a wonderful ethical

influence apart from the purely musical value it has—that is, as long as we Americans propose to utilize the property belonging to the heirs of the late Richard Wagner.

P. M.—The writer learns that Gurnemanz was sung by Hinckley and not by Blass, and this accounts for the obliteration of the text of that role. Hinckley must pay attention to this question of diction, especially in Wagnerian roles, although it is as important in a Schumann song or even a Lassen or a Jensen work.

"Faust," January 1.

Alda, Fornia, Caruso, Noté, Didur, etc. Conductor, Spetrino.

"Madam Butterfly," January 2 (Matinee).

Farrar, Fornia, Martin, Scotti, etc. Conductor, Toscanini.

"Traviata," January 2.

Di Pasquali, Bonci, Campanari, Rossi, etc. Conductor, Spetrino.

"Tristan and Isolde," January 4.

Schmedes, Fremstad, Homer, Feinhals, Blass, etc. Conductor, Mahler.

MANHATTAN OPERA HOUSE.

"Rigoletto," December 30.

Tetrazzini, Sammarco, Constantino, etc. Conductor, Campanini.

"Tales of Hoffmann," December 31.

Renard, Zeppilli, Trentini, Crabbe, Glibert, Mariska-Aldrich, Doria, Dalmores, etc. Conductor, Charlier.

"Traviata," January 1, 1909.

Tetrazzini, Sammarco, Toscanini, etc. Conductor, Campanini.

"Otello," January 2 (Matinee).

Melba, Zenatello, Sammarco, etc. Conductor, Campanini.

"Lucia," January 2.

Tetrazzini, Constantino, Polese, Arimondi, etc. Conductor, Campanini.

"Otello," January 4.

Cast as above.

Wüllner Engaged by the Literary Society of Morrisania.

In addition to his numerous public recitals, the celebrated lieder interpreter, Dr. Ludwig Wüllner, is having many engagements with private societies and clubs. Thursday night of this week he will give another public recital in Mendelssohn Hall, and Friday evening, January 8, he will appear in the auditorium of Bronx Church House, Fulton avenue and 171st street, under the auspices of the Literarische Gesellschaft von Morrisania (Literary Society of Morrisania). The program will include songs by Schubert, Mozart, Wolf, and Schillings' setting for "Das Hexenlied," by Ernst von Wildenbruch. Coenraad V. Bos, Dr. Wüllner's skillful accompanist, will add two piano solos to the program, "Elegie," by Rachmaninoff, and "An Elise," by Beethoven.

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What the Jury Thinks.



The originals of these extracts are always to be found on file at the respective newspaper offices.

Metropolitan Sunday Concert, November 27.

The New York Press

Gatti-Casazza will have to present more popularly attractive programs than that of yesterday if he wishes to draw big crowds to his Sunday night concerts.

"Le Villi" and "Pagliacci," December 26.

New York American

A huge audience attended the new double bill.

THE NEW YORK HERALD

The house was full to overflowing.

The New York Press

It seemed strange that every place should not have been occupied.

New York Tribune

Farrar pictured Nedda with something less than her share of the qualities that excite sympathy, and sang the music with too much forcing of her tones. Hers was a shrill and shallow Nedda.

New York Tribune

Mr. Spetrino's conducting did not at all times keep the orchestra and chorus together.

The Sun

At the Metropolitan a matinee audience heard Puccini's "Le Villi" and Mascagni's "Cavalleria Rusticana."

New York Tribune

If the demands for encores had been met by the artists of the popular price concert at the Metropolitan Opera House last evening they would have played and sung into the early morning hours.

The World

It was the smallest matinee audience thus far this season.

The New York Press

Two stars and two operas failed to fill the Metropolitan.

THE NEW YORK HERALD

A packed house applauded the singers.

The New York Times

Farrar was in good voice, both singing and acting the role of Nedda well.

The New York Press

The disappointment was lessened greatly by an unexpectedly good performance under Spetrino's baton. Decidedly it was the best achievement so far of this conductor. He kept his forces well in hand.

The World

"Le Villi" and "Pagliacci" were given at the Metropolitan matinee.

"Thais," December 28.

The Sun

A work of slight depth.

The Sun

The heroine of the opera is almost a dramatic nonentity and Miss Alda quite meets the nature of the character.

The Evening Post

Massenet is at his best when love or religion is his subject. In "Thais" both are combined.

New York American

Madame Alda renewed her former good impression.

"Cavalleria," December 28.

The World

Destinn gives a subtle, inward view of the character of Santuzza.

The World

I found Amato's Alfio somewhat disappointing, as lacking in distinctive character and vocal emphasis.

The Sun

She delivered the music with a sufficient indication of the rude, uncultivated nature of the girl.

The Sun

But next to Miss Destinn's Santuzza Mr. Amato's Alfio is the strongest characterization in this performance. He makes a fine contrast between the happy, care free man of the beginning and the vengeful, intense man of the end, and he sings every measure of the music with skill and meaning.

The World

The chorus really distinguished itself.

The Sun

The chorus is half good and half otherwise. The women's voices are thin, wiry and unmusical.

"Boheme," December 30.

New York Tribune

A large audience showed its delight.

New York American

Time has not yet succeeded in staling the charm of "Boheme."

The New York Press

The audience was not particularly large.

The New York Press

New Yorkers have heard so much of Puccini's music they are beginning to weary of it.

"Aida," December 31.

The New York Press

Before an audience formidable in size. * * *

THE NEW YORK HERALD

Eames was in wonderful voice.

The New York Press

Eames did not seem to be in particularly good voice.

The Sun

Feinhals' voice seemed a little heavy for the role (Amonasro).

New York American

The audience was not quite so large as usual.

New York American

Her voice, alas! at moments sounded shrill.

THE NEW YORK HERALD

Eames was in wonderful voice.

New York American

The singing of Feinhals was refreshingly smooth.

"Faust," January 1.

New York Tribune

There is nothing that can spoil the popularity of Gounod's opera, not even the commonplace, not to say bad, singing of a Madame Alda.

THE NEW YORK HERALD

Caruso sang with customary beauty of voice.

THE NEW YORK HERALD

She sang with acceptable voice.

The Sun

Caruso's labors with the emission of tone in company with French text did not add to the general joys of the occasion.

"Parsifal," January 1.

The New York Press

Hinckley repeated his tiresome interpretation of Gurnemanz.

The World

Schmedes' voice sounded much better than at the previous performance.

The New York Times

The quality of Hinckley's voice, as well as his delivery of the phrase, was truly noble.

The New York Press

His voice sounded wooden and wobbled more than usual.

MUSICAL GALVESTON.

GALVESTON, TEX., January 2, 1909.

The musical season in Galveston for 1908-1909 is maintaining the high standard of former years. The teachers of voice, piano, organ, etc., are making strides and all indications point to a most prosperous winter.

One of the first concerts of the season to be welcomed by a large audience was that given by the F. J. Ressel Quintet in Romberg Hall. Under the direction of Mr. Ressel, the musicians presented a program from the works of Flotow, Czibulka, Schubert, Suppe, Buck and Eilenberg. Miss Stavenhagen, mezzo-soprano, sang with fine expression, revealing a flexible and well cultivated voice.

Another event that aroused more than ordinary interest was the organ recital at the First Methodist Church by H. T. Huffmaster, assisted by Ella Mae Courts-Beck, soprano, and the Quartet Society, under the direction of Mr. Burton. Mr. Huffmaster was lately elected organist in one of the largest churches in Houston. He was formerly located in Boston, where he is well known, not only as an organist of ability, but a baritone singer as well. Mr. Huffmaster came to inaugurate the new pipe organ, one of the largest in the city. He proved his right by the merited applause to have been the first organist at the first recital given on the instrument. He is a musician of much ability and demonstrated the beauties of the instrument. This organ is a splendid addition to the half dozen or more excellent instruments which the churches here possess. Among the organ solos so well rendered and especially pleasing were: Impromptu, by Hofman-Brewer; grand offertoire, by Batiste; "Onward, Christian Soldiers" (transcription), by Whitney, and "List the Cherubic Host" (from "The Holy City"), by Gaul. Mrs. Beck sang in incomparable style two solos, "I Will Extol Thee," by Costa, and "Rejoice Greatly" from "The Messiah." The Quartet Society sang with their usual finish under the able

leadership of Mr. Burton. They gave "The Lost Chord," by Sullivan, and "Hymn of Praise," by Mohr.

The Commonwealth Ladies' Orchestra, of Boston, Mass., opened the star course at the Y. M. C. A. several weeks ago. Every one spoke in appreciative terms of the concert, under the direction of Ashton Lewis.

Perhaps one of the most interesting and most energetic musical organizations is the Girls' Musical Club. Since the Ladies' Musical Club has been disbanded it is the only club of the kind here. Its membership is made up of the city's most cultured musicians. Most of the ladies have been educated abroad or in the East, and their musicales are of a high standard. Besides the regular musicales, which are given for club members only, a series of complimentary musicales are given. The first one of these will occur during January.

The form of musical entertainment which reaches the greatest number of people here is the song services of the various churches. The chorus choirs of Trinity and Grace Episcopal churches, the quartet choirs of the First Presbyterian Church and of the synagogue are giving a series of beautiful programs. The churches are filled to overflowing. Those who have participated in these programs as soloists are the following: Mesdames Beck, Holman, Reid, Parker, Misses Tinsley and Stavenhagen, Messrs. Hutchison, Pountney, Dreyfus and Robertson, and organists Herrle, Blood, Miss Kemmerling and Mrs. Marshall.

The Quartet Society of forty male voices, which has been and still is the main musical organization of the city, has done great things in its history to give to Galveston some of the best musical talent the country affords. Only the highest class of male choruses has been sung by this club, and consequently it has educated the people to appreciate good music. It has been fortunate in having as

directors men of such unqualified ability as Becker, Kirkpatrick and Burton, the present director. This club has brought a great array of musical artists to the city, and they were always of the best. It has in its membership the best singers in the city and the work accomplished by this splendid body of singers is on a par with the best male organizations of the country. Four concerts are given during the season. The members are busy rehearsing the program for their next evening.

A younger organization, the Orpheus Club of thirty-eight male voices, is coming to the front. This club has the younger men of the city for its membership. Their first concert took place last spring, when the club presented Douglas Powell, the baritone, now connected with the College of Music, Cincinnati. This is their second season. Three concerts are arranged for. The first concert took place December 11, with Madame Hissem de Moss as the artist. The artist scored a brilliant success and received a great ovation. It was her first appearance here. It was her great privilege to make her debut at the benefit concert held at the Waldorf-Astoria, New York, in the fall of 1900, in behalf of the sufferers of the great Galveston storm. The people were delighted to hear this singer who had thus rendered them assistance in a time of such great suffering. The club sang with splendid attack, excellent harmony, intelligent interpretation, clear enunciation and pleasing expression. The club presents at its next concert in March Arthur Hartmann, the violinist, and Calzin, his accompanist.

G. E. KRAMLICH.

February 16, Date of Nordica's Recital.

Lillian Nordica, now on the Pacific Coast, will give her New York recital at Carnegie Hall, Tuesday afternoon, February 16. After her New York appearance, the prima donna will fill engagements in the New England States. The Far Western tour for Madame Nordica has been one of the greatest triumphs of her brilliant career.



CHICAGO, Ill., January 2, 1909.

The twelfth program of the Theodore Thomas Orchestra, the first concert of the New Year, was one of more than the usual interest. The soloist was Johanna Gadske, who was heard in the "Dove Song" from the "Marriage of Figaro," which was preceded by the overture to the same work, and who later sang a group of three Schubert songs with orchestral accompaniment. Gadske was in fine voice and in the Mozart aria was especially convincing and artistic. The Schubert songs, though, seem to lose something dressed up in orchestral garb. The voice and piano part are so essentially one that any separation and readjustment detracts instead of improving as one might expect an orchestral accompaniment to prove. However, the three numbers were sung with all the Gadske art and finish, and the accompaniment by the orchestra was exceptionally sympathetic. The symphony was Dvorak's "From the New World," the closing number the rondo from Strauss' "Till Eulenspiegel's Merry Pranks," and a new work in Pfitzner's "Christelstein," a well written and attractive number.

"Comparisons are odious," but also "honor to whom honor is due," and in all fairness it must be said that Dr. Ludwig Wüllner is the greatest interpretative artist in the song recitalists' list that has ever visited Chicago. Not alone is this the verdict of the connoisseurs, but of the general public, big and responsive and illustrating to a significant degree that the world is all akin, when an artist, musical or otherwise, comes along who is human enough and comprehensive enough in his knowledge of man and life to delineate the thoughts that surge alike through "poet and peasant," although they say there are none of the latter type in America. However, at the recital given by Dr. Wüllner at Music Hall on January 2, there was that hush of reverence and that intangible something that binds in sympathy the singer and his audience from the opening "Nachtstück" by Schubert through the wonderful "Dichterliebe" cycle by Schumann and a group of six Hugo Wolf songs. For a man "without a voice" he is a revelation in song recital, though it is agreed always that pretty tones do not make a singer, neither does a well placed voice, or ability to vocalize with ease and facility, no matter how necessary this all is. Perhaps Dr. Wüllner learned his songs first, and after that acquired the technic to interpret them with, which would not be such a bad idea for young students to follow.

F. Wight Neumann, who for the last twenty-two years has been the leading manager of Chicago and the West, has made arrangements for two weeks of grand opera to be given by the Metropolitan Opera Company, of New York City, under his management at the Auditorium Theater, beginning April 12, 1909. The season will embrace

twelve evening performances, four matinees (Wednesday and Saturday afternoons), and on Sunday afternoon, April 18, Richard Wagner's great sacred music drama, "Parsifal," will be performed. In the circular just issued by Mr. Neumann is this clause: "The Metropolitan organization will come to this city intact, in its original entirety, and the repertory will include a number of novelties to be announced later. I have full confidence in the Chicago public that they will support me in this enormous undertaking, because they have done so for many past years, and I assure my patrons and friends that the opera at the Auditorium will be produced just as it is given at the Metropolitan Opera House in New York."

Ossip Gabrilowitsch, the Russian pianist, will be heard in a recital Sunday afternoon, January 17, at Music Hall, under the direction of F. Wight Neumann. Ossip Gabrilowitsch's place is among the half dozen pianistic giants of the world and his appearance in recital is looked forward to with a great deal of interest.

Dr. Ludwig Wüllner, the most remarkable artist who ever visited Chicago, will give a fourth recital at Music Hall, Thursday evening, January 21, under the direction of F. Wight Neumann. Dr. Wüllner attracted audiences at his three previous recitals which tested the capacity of Music Hall, and hundreds of people were unable to procure tickets therefore, and the management advises all those who desire to hear Dr. Wüllner to secure their seats at once. The great lieder singer will again be assisted by his famous accompanist, Conrad V. Bos, and has prepared the following new program:

| | |
|--|-------------------|
| Totenräbers Heimweh (Craigher)..... | Schubert |
| Die Stadt (Heine)..... | Schubert |
| Prometheus (Goethe)..... | Schubert |
| Der Page (Geibel)..... | Schumann |
| Zwei Venezianische Liedchen (Th. Moore)..... | Schumann |
| Der Sandmann (Kietke)..... | Schumann |
| Der Spielmann (Anderson)..... | Schumann |
| Auträge (L'Egry)..... | Schumann |
| Frühlingsnacht (Eichendorff)..... | Schumann |
| Liebe im Schnee (Hammerling)..... | Felix Weingartner |
| Reue (Geibel)..... | Felix Weingartner |
| Drei Wanderer (Busse)..... | Hans Hermann |
| Frühlingsfeier (Heine)..... | Richard Strauss |
| Aus dem Nachtliede Zarathustra's (Nietzsche), Arnold Mendelssohn | |
| Deutsche Volkslieder (Selection, musical setting for piano)..... | Brahms |

Sagt mir, o schönste Schaffrin.
Die Sonne scheint nicht mehr.
Feinsiedchen du sollst.
Schweesterlein.
Ich weiss mir'n Maidlein.
Och Moder, ich well en Ding han (Cologne Idion).

A reception and musicale was given on December 19 by Mrs. Milo Matteson, to introduce her new daughter-in-law, Mrs. De Forest Matteson. Songs were sung by Ada Markland Sheffield, also by a singer new to Chicago audiences, in Edna Louise Benney. Miss Benney has been for the past two years a pupil of Mrs. Stacy Williams, and she was enthusiastically received on this occasion. She sang an aria from "Mignon," and a group of songs from d'Hardelot and Ronald. Mrs. Stacy Williams accompanied at the piano. Over 700 guests attended, and altogether the reception was one of the most charming of the season.

"The Messiah," as sung by the Apollo Club on December 28 and 30, may be called the crowning success of the club's thirty-seven years of activity. Last spring a weeding out process was instituted and the result has been a tremendous gain in tonal quality, precision, evenness and balance in the four parts, and a conception of this great work that is sublime and majestic, as it should be, which is but reflecting the spirit in the work and the ideals of the splendid musician, Harrison Wild, who has been conductor of the club for several years past. To select separate numbers would be hardly fair for the

context of the entire work was thoroughly mastered by the chorus and sung accordingly, but the chorus number, "For Unto Us a Child Is Born," was a triumph in shading and tonal beauty, also the "Glory to God" chorus was exquisite in its ethereal effects. The soloists were: Elizabeth Dodge, soprano; Rose Lutiger Gannon, contralto; Reed Miller, tenor, and Arthur Middleton, bass. Miss Dodge, a newcomer to Chicago, possessing a voice of really great beauty, appealing, sympathetic and resonant, was one of the most satisfying of oratorio singers heard in Chicago in many seasons. Reed Miller, an artist in every sense of the word, was superb in "Thy Rebuke Hath Broken His Heart." Arthur Middleton, the bass, gave a splendid reading of his part, and Mrs. Gannon, contralto, not thoroughly familiar with her part, gave faulty interpretations, not sympathetic or true to pitch. It was, however, one of the best productions of Handel's magnificent work perhaps ever heard in Chicago, and too much credit cannot be given Harrison Wild and the officers of the club for instituting reforms and carrying them through. The officers are as follows: Arthur Heurteley, president; George Hinchliff, vice president; Carl D. Kinsey, secretary and treasurer, and Carry Sparks, assistant. The directors are: Nathaniel Board, Thomas Read, Lucius E. Fuller, Joel H. Levi, Charles D. Lowry, Thomas G. McCulloh, George F. Wessels, and Austin G. Rishel. The finance committee is composed of Nathaniel Board, chairman, George Hinchliff and Thomas Read. The music committee: Joel H. Levi, chairman, J. Maurice Bach, Harrison G. Wells, Harrison M. Wild and Arthur Dunham. Arthur Merrill, librarian. The honorary members are: N. D. Pratt, George P. Upton, Oliver S. Westcott, Philo A. Otis, William L. Tomlins and Angus S. Hibbard. The superintendents of parts are as follows: First soprano, Mrs. Harrison M. Wild; second soprano, Mrs. Frank H. Grier; first alto, Mrs. J. M. Bach; second alto, Mary Couch Price; first tenor, Caesar Samson; second tenor, H. L. Krinker; first bass, W. H. Lurdie, and second bass, Frank Pearson.

Harold Henry will give his annual piano recital at Music Hall on January 26.

The Cosmopolitan School will give the third concert in its artist pupils' concerts at Orchestra Hall, January 13, in conjunction with members of the Theodore Thomas Orchestra.

Work on the new Chicago Musical College Building is being rushed to completion, and the eighth floor steel has already been placed. Contractor Heyworth has begun the concrete and brick work, and day and night forces of men are kept busy hurrying the monster structure to completion. Contracts made last year call for occupancy of the building by May 1, and Dr. F. Ziegfeld stated yesterday that he expected the Chicago Musical College to be comfortably ensconced in its new avenue home by the middle of May.

Dr. F. Ziegfeld will give a banquet at the Auditorium Hotel, Saturday evening, January 9, to the members of the Ziegfeld Club. Dr. Ziegfeld is the club's honorary president.

An Evening of Drama and Music.

A dramatic and musical recital, which promises to be of more than usual interest, is planned for Friday, January 22, at Wilson Hall, 2105 Seventh avenue, New York. It is to be given by Mary Hope Caswell, a dramatic reader, assisted by Arthur W. Clerihew, baritone, and Josephine Miller Reed, contralto. Miss Caswell is an impersonator of rare ability, acting plays in which she portrays the personality of each character with remarkable distinctness.

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St. Paul.

ST. PAUL, January 2, 1909.

Elizabeth Wolf Rothwell showed her power as a dramatic soprano in the Boat Club concert at the Auditorium last night. She sang Liszt's "Lorelei," D'Albert's "Medieval Venus Hymn," and the aria from the second act of "Madam Butterfly." Mrs. Rothwell, before her marriage, was a prima donna in the Savage Grand Opera Company and as such became known as one of the few singers gifted with dramatic talent. Her voice is powerful and brilliant yet at all times has a sympathetic quality without which the best of vocalizing is valueless. She gave the "Lorelei" an interpretation that was fully satisfying. Few singers realize the dramatic possibilities of this poem and hence sing the song too much as a lyric piece. Mrs. Rothwell understands its value from the dramatic viewpoint and gave full utterance to that side of the poem. She was enthusiastically encored and showered with flowers. For an encore she sang "Neue Liebe" by Rubinstein. In singing the aria from "Madam Butterfly" one could almost imagine that she was again surrounded with the paraphernalia of the play. This song she gave in English and every work was distinctly heard even when the orchestra gave full vent in the forte passages. There is a color in Mrs. Rothwell's voice that is not lost even in the most intense orchestra passages. Again she was deluged with flowers and applause and responded by repeating the last half of the aria. The other soloist of the evening was Rosario Bourdon, first cellist of the St. Paul Symphony Orchestra. He played the De Swert concerto in C minor, op. 38, and for an encore the Popper "Vito," the last of five Spanish dances, op. 54. Mr. Bourdon is no novice with the cello and plays with a freedom and ease that betokens the mastery of the instrument. He has a full, warm tone, perfect intonation, and a breadth of expression that leaves little to be desired from any viewpoint. The writer has heard many cellists and the De Swert concerto many times, but he never heard any cellist excepting, perhaps, Gerardy, who gave as much pleasure as young Bourdon. He is only twenty-three years old, but has had a wide experience, having played with Van der Stucken in the Cincinnati Symphony Orchestra and with Pohlig in the Philadelphia Orchestra. That he has a future of great promise there is no question. The balance of the program was made up of orchestra selections; the festival march, op. 1, of Richard Strauss; prelude to the third act of "Lohengrin"; the "William Tell" overture, and seven numbers from the "Walpurgisnacht" scene from "Faust." In the orchestra Mr. Rothwell has a splendid organization and handles it well. He is working hard to make this one of the best orchestras in the country and will undoubtedly succeed for he is a young man of great ambition and tireless energy. At present there is no fault to be found with the strings nor the woodwinds, but the brasses are a little blatant at times and remind one of the

brass sections of the New York Philharmonic and the New York Symphony Orchestras. However, Mr. Rothwell will probably tame these players before the winter is over and then he will have a truly delightful ensemble. The Boat Club concert is always one of the society events of the year in St. Paul and society was out in force last night. The club is one of the oldest and strongest in the United States, having been organized in 1873. It numbers among the members the elite of the Twin Cities. Among those present last night were: Mrs. E. J. Abbott, Mrs. C. W. Ames, Mrs. E. H. Bailey, Mrs. F. E. Weyerhauser, Mrs. F. B. Kellogg, Mrs. L. P. Ordway, Mrs. E. N. Saunders, Mrs. C. D. O'Brien, Mrs. George Thompson, Mrs. E. C. Stringer, Mrs. S. C. Stickney, Mrs. R. D. Stewart, Mrs. F. H. Snyder, Mrs. J. H. Skinner, Mrs. E. L. Shepley, Mrs. C. L. Greene, Mrs. J. P. Gibben, Mrs. C. M. Griggs, Mrs. J. M. Hannaford, Mrs. J. N. Jackson and Mrs. O. B. Lewis.

The Madden Quartet concert at the Y. M. C. A. Auditorium Wednesday evening was under the auspices of the St. Paul Institute of Arts and Sciences which has conceived the idea of giving a series of chamber music concerts this winter. The program was made up of the Beethoven quartet in G, op. 18; the Grieg sonata, op. 45, for violin and piano, and the Schumann quintet, op. 44. The Madden Quartet is composed of men from the St. Paul Symphony Orchestra, Mr. Madden and Mr. Hancock, violins; Mr. Shane, viola; Mr. Bourdon, cello, and they are artists in the true sense. They have a splendid ensemble and play with an ease and sureness that denotes many painstaking rehearsals. The Beethoven quartet was given a reading refined and delicate, with an atmosphere of reverence that showed no tendency to underestimate the importance of this early work of the great composer. In the sonata Mr. Madden had the assistance of Franklin W. Krieger and he displayed his ability as a pianist without giving the part undue prominence. His work in the quintet was even better and the ensemble in this left the audience with a feeling of joy as well as gratitude at having had the pleasure of such a concert.

The concert of the Schubert Club also took place on Wednesday. The number of greatest importance on the program was, perhaps, the "Sonata Tragica," of MacDowell, played by Ella Richards. This young woman has ample technique for the work and seemed to catch the sad spirit of the sonata from the opening measure. To say that she understood the work in its entirety might be overstating the case since few musicians can say truthfully that this piano piece is an open book to them; but at least Miss Richards knows it as intimately as it is impossible for one who has been so well shielded from the conflicts of life to know it. William MacPhail, a Minneapolis violinist, played a group of very pleasing numbers. Mrs. Newson and Mrs. Thurston sang several delightful songs, both as duets and as solos.

OSCAR HATCH HAWLEY.

Minneapolis.

MINNEAPOLIS, MINN., December 30, 1908.

It was the seventh annual performance of Handel's "Messiah" at the Auditorium Christmas night, and, as might have been expected, it was by far the best performance ever given the work in this city. Beside the Minneapolis Symphony Orchestra, the Philharmonic Club was assisted by Lucille Tewksbury, soprano; Christine Miller, contralto; Garnett Hedge, tenor, and Arthur Middleton, bass. THE MUSICAL COURIER representative was not present (being in New York at the time), but from many sources he has heard much about the concert. This is

the first season that the work has been sung by as small a chorus as 200. In former years the Philharmonic Club has consisted of from 350 to 375 members, but at the beginning of this season it was deemed advisable to limit the chorus to 200 voices and accept only the very best singers who applied for admission. The result has been a great improvement in the quality of the chorus and the splendid ensemble now produced would be hard to excel. The chorus was seated on the stage, banked in several rows, and the orchestra occupied the pit directly in front, instead of being behind or in front of the chorus, as is so often the case with oratorios. The orchestra was limited to sixty men, all the strings being used, together with eight woodwinds, two horns, two trumpets and tympani. The orchestration was a combination of the original, with additions of Mozart's and rearrangements of Franz. Originally the oratorio was scored for strings and oboes. Mozart added the horns and Franz the rest of the orchestra. But in addition to adding to the score Franz made many changes, making numerous cuts, condensing some parts and making others fuller. The Franz orchestration was used for the choruses, but for solos the strings alone were used and only two-thirds of them. All in all it was a splendid performance. Mr. Oberholfer directed and never was he in greater sympathy with a score. So intimately does he know the work that he seldom refers to the score, but keeps his eyes and ears alert to the work of orchestra and chorus. And it is a point worth noting that the concert was given without an ensemble rehearsal. No one would have been aware of that, however, for the work was as smooth as if there had been daily rehearsals for a month. The soloists sang satisfactorily, although none of them seemed to have penetrated the true depth of the work. In this they were outclassed by the chorus, who at all times sang with dignity and understanding. Mr. Middleton scored the success of the evening, as he received an encore, and was obliged to repeat his solo, "Why Do the Nations Rage So Furiously Together?" It seems quite remarkable, when one comes to think of it, that this number should have been encored, no matter how well it was done. That it was encored shows how well the interest in the work had been sustained up to that point, for that is nearing the close of the oratorio, and it must be a fine performance that will hold an audience two and a half hours with so little impatience that they can think of stopping for a repetition of a bass solo. The audience, as usual, stood during the singing of the "Hallelujah Chorus," and some of them even joined in the singing. And this brings the writer to a very interesting note received a day or two after the concert. The note is as follows:

RED WING, MINN., December 26, 1908.

DEAR MR. HAWLEY:—This makes the third time I have been to hear "The Messiah." I think it is tremendously fine and that is the reason I go to hear it. But there is one thing in it I do not understand and that is the request printed in the program for everyone in the audience to stand during the singing of the "Hallelujah Chorus." Why should they stand for the singing of this special number? Not that I object to standing, but I would like to know the reason why. I think myself it is a splendid thing, as it gives one a chance to stretch out a little after being cramped in a seat for a couple of hours. In fact, I think it would be fine if there would be one chorus in each part of the oratorio where the audience was expected to get up and take a few kinks out of arms and legs.

Sincerely yours,

(Mrs.) H. J. P.

Mrs. H. J. P. has a pretty good idea in regard to getting up during the singing of a chorus, but that is not exactly the reason the request is printed on the program. THE MUSICAL COURIER man thought perhaps Mrs. H. J. P. might be one of those densely ignorant lovers of music who infest concerts for the express purpose of being

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counted among those present. But, in order that no mistake might be made, he addressed her inquiry to several musical high-brows, both masculine and feminine, and was somewhat astonished, to say the least, at the result. Not one of them could give a reason, sane or otherwise. So, in order to enlighten Mrs. H. J. P. and the high-brows mentioned, also others of a possibly inquiring mind, the scribe will say that we stand during the singing of the "Hallelujah Chorus" out of respect to the memory of a certain vicious old profligate called George II, King of England from 1727 to 1760. He was a man nearly sixty years of age when, in the spring of 1742, he happened to be in Dublin. Now, it so happened that George Frederick Handel, who was the same age as the King, and a great favorite of the monarch, had completed a work during the fall of the previous year which he called "The Messiah: An Oratorio." Handel lived in London, but, in present day parlance, he was "down on his luck," and so found difficulty in getting any one to bring out the new work. Previously he had been known as a constructor of Italian operas (none of them very good, and lots of them very, very bad from every point of view), and so managers did not fall over themselves in an effort to get this new work for the first presentation. There was no Oscar Hammerstein in those days (unless it was Handel himself, who went broke playing the role, and so was reduced from building poor operas to writing glorious oratorios). At last the Dublin Society made a bid for the oratorio and went to work on it. They announced the concert for the night of the 17th of April, and as George II was in Dublin, with nothing to do and time hanging heavy on his hands, he thought he would step into the theater where this work was being given and listen to the new curiosity which his favorite musician had put together in the amazingly short time of three weeks.

George II took a box because one happened to be reserved for his distinguished self, and thus became rather conspicuous in the audience, and eyes were on him as much as on the chorus. But the chorus never minded his presence at all—if they knew of it—but kept their eyes fixed on the conductor (which example might be emulated with great benefit by many present day choruses). The music and words so interested George II that he could not tear himself away. He began getting enthusiastic, and led the applause at the end of every number. When the "Hallelujah Chorus" came along he was worked up to such a pitch of excitement that he could hardly wait for the chorus to begin singing, and jumped to his feet at the first words, "Hallelujah! Hallelujah!" As a matter of etiquette baseborn subjects are not expected to sit when royalty is standing, and George II was hardly on his feet before the whole house had followed his example. And there they stood, trembling and wondering when His Imperial Majesty was going to sit down again, so that they might follow his example in that respect. Well, he stood during the entire chorus, and manifested his approval at the end of it in the usual way. The story traveled fast. It went from mouth to ear in an ever widening circle that the king had been so moved by the great music of the oratorio that he had to give relief to his feelings by standing during the singing of the "Hallelujah Chorus." In the course of two years or so (things were slower in England in those days even than they are now) the story reached London, so that when the oratorio had its first presentation in that metropolis every one was on the qui vive waiting for that magic word "Hallelujah!" When it came they popped up all over the house like a lot of Jack-in-the-boxes, and in a minute every one was standing.

And so the custom was established. Now, it may be

that George II got up that time to stretch his legs. The writer wouldn't be surprised. According to all accounts he was not overly well stocked with religious principles, and so it is a mooted question whether he got up because his foot was asleep or because his soul, which had been asleep, was waked up. You can have it any way to suit yourself. But there is one thing to be remembered: George II was King of England and part of this country before there was any United States. If it had not been for him and his tyranny there might never have been a free and independent country here. Now, why should tradition associated with such a man (one whom very few people said a good word for when he was alive, and less yet since he has been dead) rule the descendants of people who despised him and everything he stood for?

The only other local soloist so far engaged this season is Fram Anton Korb, concertmaster of the orchestra, who will play the Paganini concerto in D major, Sunday, January 3. Miss Miller, who made such a favorable impression in "The Messiah," will also be a soloist with the orchestra on January 3. The program is as follows:

| | |
|---------------------------------------|-------------|
| March Militaire | Schubert |
| Overture, Ruy Blas | Mendelssohn |
| Cavatina from The Pearl Fishers | Bizet |
| Miss Miller. | |
| Symphonic poem, Pheton | Saint-Saëns |
| Concerto for violin in D | Paganini |
| Mr. Korb. | |
| Intermezzo from Nails | Delibes |
| Pizzicati from Sylvia | Delibes |
| Songs with piano. | |
| Miss Miller. | |
| Irish Rhapsody | Stanford |

It has just been decided to give another Minneapolis musician a chance to show his musicianship. The man selected is William S. MacPhail, one of the first violins of the Symphony Orchestra, and he will be soloist with the orchestra Sunday afternoon, February 14, playing the Bruch G minor concerto. Mr. MacPhail is a Sevcik pupil and a player of authority as well as one of the most popular young men in the city.

The musicians of tomorrow are the young men and women of today. That is the reason glee club work, when well done, is interesting. The Glee Club from Oberlin College visited Minneapolis last night and gave a concert to a very appreciative audience in the auditorium of the Y. M. C. A. Building. Although the length of the concert was more than doubled by encores, the interest never flagged. Clearness of enunciation and cleanness of ensemble were noticeable features of the club work. There was also an artistic delicacy and refinement which, especially in selections like Gibson's "Summer Lullaby," was quite irresistible. The "Soldiers' Chorus" from "Faust" and the "Eccoli" from "Carmen" were the two big numbers on the program, and these were given with a spirit that many professional choruses might well emulate. One of the best things was the fugue, "Oft in the Stilly Night," by Brewer. There were several vocal solos and one piano solo, all of which were well given for amateurs, and might even stand well in comparison with professionals. But the main interest lay in the chorus work, and for the splendid finish of this the young men and their conductor are to be heartily congratulated.

OSCAR HATCH HAWLEY.

Emil Sauer played with much success in Hamburg after his recent arrival there from America.

MUSICAL ST. LOUIS.

St. Louis, Mo., January 2, 1909.

At the seventh Sunday afternoon popular concert of the St. Louis Symphony Orchestra given December 27, 1908, the following program was played in the usual artistic manner: Hugo Olk, soloist; "Szecechenyi March," Fährbach; overture to "The Flying Dutchman," Wagner; selection from "Pagliacci," Leoncavallo; soli for violin, "Elegie," Carl Hillman, and "Introduction et Jota," Sarasate; "Fire-Fly Idyl," Lincke; "Dance of the Bayaderes" and "Candle Dance of the Brides of Kashmir" from "Feramors," Rubinstein; waltz, "Wiener Blut," Strauss. Hugo Olk's playing stamps him a finished artist in every sense of the word. That he has mastered his instrument goes without saying. He draws a beautiful tone and plays with much taste and expression. Special mention should be made of his playing of the "Introduction et Jota," which proved his complete and wonderful technic and his brilliancy of conception. He was obliged to respond to two encores. Max Zach, the conductor, has his organization finely trained and under complete control at all times. The next popular concert will be given at the Odeon, January 3, 1909, when Edward F. Orchard will be the bass soloist.

Winnifred Romer, who has been a resident of St. Louis for eleven years, is one of the most successful teachers in this city. Mrs. Romer is solo soprano at the Temple Israel, where her fine voice has given complete satisfaction and won many friends for her during several years. Mrs. Romer has been soloist with the St. Louis Symphony Orchestra, her last appearance with this organization being on December 6, 1908, when she met with great success. Mrs. Romer's interpretations are always noted for their finish and style; this is no doubt due to her excellent early training for she was for several years a pupil in interpretation of Richard Lowe, and also with the accomplished accompanist and coach, Coenraad V. Bos.

Hugo Olk, concertmaster of the St. Louis Symphony Orchestra, who was the soloist at the last popular concert given at the Odeon, Sunday, December 27, is an exceptionally well educated musician. He received his musical education in Germany, his father being his first teacher, after which he studied with Gruen, Exner and Hans Hesse, who brought him before Joachim for a hearing. Mr. Olk made such an impression with Joachim that he immediately took Mr. Olk for a pupil, and was his teacher for three years. Mr. Olk, who had been in St. Louis for two years, was formerly concertmaster of the Philadelphia Symphony Orchestra; he also held the same position with the Cincinnati Symphony Orchestra.

Madame C. Giralton Farish will give a series of recitals during the coming year at her new studio, 1000 North Grand avenue. January 9, 1909, the following pupils will be heard: Edward Wagner, baritone; Mrs. D. R. Calhoun, mezzo soprano; Mrs. Charles T. Clark, soprano; Minnie Bogelle, lyric soprano; Maud O'Donnell, soprano; Lucina Denvir, soprano, and Martha Baur, soprano. Madame Giralton studied in Milan and Paris under Giraltoni. She has been a resident of St. Louis ten years and during that time has been very successful, both in teaching and in the concert field.

R. E. R.

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HOTEL NOTTINGHAM,
BOSTON, MASS., January 2, 1909.

The concert calendar shows many interesting musical events, seemingly more than usual, but nevertheless each will receive recognition by the public, and the question still remains as to whether or not each season the public is more enlightened musically. January 10, in Chickering Hall, the first of the Sunday chamber concert series begins. Mr. and Mrs. Arnold Dolmetsch and their pupils, assisted by Mathilde Ward, soprano, will give the program. Monday, January 11, Mrs. McAllister's last musicale will be given at the Somerset, with the wonderful pianist, Germaine Schnitzer, and Mr. de Gogorza furnishing the program. January 12, Mischa Elman, the Russian violinist, will play the following numbers at Jordan Hall: Lalo's Spanish symphony, a sonata by Handel, two movements of a sonata by Bach, three small eighteenth century pieces and two transcriptions from Schubert and Paganini. Thursday evening, January 14, is the Townsend concert, and on January 18 Heinrich Gebhard's recital will take place with a most interesting program. The same evening a benefit recital consisting of the compositions by Edith Noyes, will be followed Tuesday by the Hess-Schroeder Quartet's concert, and Wednesday afternoon, January 20, Germaine Schnitzer will be heard in her own recital in Jordan Hall. Wednesday, the second of Ernst Perabo's soirée musicales takes place. Two more virtuoso affairs take place later, January 27 and 28, respectively, when Richard Czerwonky, the violinist, and Dr. Ludwig Wüller, the lieder singer, will appear.

Clara Tippet's two pupils, Anne Estelle Hollis, soprano in the second church of Dorchester, and Helen King Marshall, director of music in the schools of Kennebunk and contralto in the Unitarian Church there, sang a program of songs in Mrs. Tippet's studios, New Year's Day. The program showed how the pupils were working, and consisted of songs which are in themselves a satisfactory test of the kind of teaching the pupil is getting, as well as what

the latter is doing with the ideas supplied. One thing commented on by all present was the exquisite conception of tempi and musical rhythm each pupil showed. Of course Mrs. Tippet was at the piano, playing the accompaniments, and in this very thing she is a past master, being so full of music herself that the songs sang themselves in the singers' and listeners' minds before being actually voiced. For instance, there was Bishoff's "Love Sings the Lark," sung by Miss Marsh, and a charming group of French songs, including the "Juliet" waltz, given by Mrs. Hollis, which would show a real student and listener exactly how the pupil works. Perhaps a bit of nervousness prevented the ascent of some musical heights which the facility required, but as Mrs. Tippet remarked, "They are only pupils, and are made not only to feel but know that the road to high art is long and circuitous, but that it can be achieved partly before a few listeners, when all help from the teacher is out of the question." Mrs. Hollis gave several songs, but none more effectively than Parker's "The Lark Now Leaves His Watery Nest," and her last two numbers. Miss Marshall has a very full, rich contralto voice which has been refined and beautified by excellent teaching. Her singing is full of feeling and charm. Mr. Goldstein, whose father was of the Boston Symphony Orchestra, played two cello accompaniments in an excellent manner. He is only eighteen years of age, and has received his teaching from Mr. Loeffler and Rudolph Nagel.

Monday opened the week with a full program, there being Mrs. Hall McAllister's musicale at Hotel Somerset, the Lhévinne recital, the Bartlett reception in the afternoon and the Dolmetsch concert in the evening, so the music lover and reviewer were kept busy in attending these interesting affairs. A very distinguished audience was present at Mrs. McAllister's "Morning," a stream of social and musical people wending their way up Commonwealth avenue long before a quarter past 11, the appointed hour. Madame Melba, Ada Sassoli and Emil Ferir, with Jessie Davis at the piano, furnished a program which held the big audience till nearly 1 o'clock. "Addio," Puccini; "Aubade," Lalo; "Down in the Forest," Donald; "Les Anges Pleurent," Bemberg; "Ave Maria," Verdi, and "Ah! Fors' e Lui," Verdi, were sung by Madame Melba, the Verdi aria being received with great demonstrations. Melba was in excellent voice, and was received with enthusiasm every time she appeared. Mlle. Sassoli and Mr. Ferir had their share of the applause, the latter playing most beautifully two groups of harp pieces, and Mr. Ferir also a couple of groups. Jessie Davis, as accompanist, is an artist at the piano, and was a most essential part of the program.

Monday afternoon the large reception of Madame Clarke-Bartlett took place at her studios in the Pierce Building from 4 to 6 o'clock. While it was only a studio affair, yet it was perhaps the largest function which has been given in Boston for some time, and out of nearly a thousand

hidden guests, upward of four hundred were present, making it necessary to throw open the wide halls in addition to the five spacious en suite studios which overlook Boston's famous Copley Square. The decorations were in warm holiday tints, crimson and green being the color scheme, carried out in ferns, palms, greenery, azalia bushes, gorgeous star plants, carnations, crimson candles and confectionery, with half shaded lights thrown on the whole. A score of prettily gowned young women, pupils of Madame Bartlett, were in evidence, assisting at the tea table and looking after guests, and the scene was one of those unforgettable things connected with studio life. Dr. and Madame Bartlett stood in the center of the main studio as the guests passed, and wound their way through the various rooms, admiring the many antiques and curious bric-a-brac gathered from literally everywhere. Among the guests present were: Mrs. Harcourt Armory, Mrs. Samuel Mixer, Mr. and Mrs. Sidney Clements, Miss Thayer, Miss Guild, Hon. Amos Clark, Mrs. Benj. Lombard, Dr. and Mrs. A. Z. Conrad, Mr. and Mrs. John Orth, Miss Kimball, Mrs. Henry Lloyd, Mr. and Mrs. Kuntz, Mrs. Irving Wood, Mrs. Wm. Bassett, Mr. and Mrs. Thos. Hooper, Mrs. Robt. Beattie, George Burdett, Jacques Hoffmann, Winburn Adams, Mr. and Mrs. Charles Dennee, and many others.

December 30, at Pilgrim Hall, the MacDowell Club gave its mid-autumn concert with the appearance of the young violinist, Pearl Brice, which fact invested the affair with more or less interest, and Elsa Strasser Currier, pianist; Janet Duff, contralto, and Harry Buitekian, pianist. Miss Brice and Mrs. Currier opened the program with Sjögren's sonata for violin and piano; Miss Duff sang two groups of songs most authoritatively; Miss Brice again played, this time numbers by Bach and Brahms, and Mr. Buitekian played three piano pieces—one by MacDowell. Of the violin playing there can much be said in favor, for Miss Brice possesses more than mere ordinary talent. She is gifted in many ways. The club recently tendered a reception to Mr. and Mrs. Max Fiedler, the former being the conductor of the Boston Symphony Orchestra, to which affair many interesting and well known folk were bidden. At the next concert of the club Mrs. Frothingham will play; Miss Lighton will furnish violin pieces, and Margaret Gerry Guckenberger and Katherine Melley will sing.

The Faelten Pianoforte School reopened Friday after the usual Christmas vacation. The out of town students and various members of the faculty spent the holidays in different parts of New England, while Carl Faelten, the director of the school, had the pleasure of a sojourn in New York as the guest of George Folsom Granberry, head of the Granberry Piano School of that city. The next recital of the Faelten School, on January 7, promises to be very interesting, being given by two graduates, Louella Witherell Dewing, assisted by Frank Luker, a present member of the faculty. It was from the class of 1904 that these musicians were launched, and both have won their share of success. The program will be Mendelssohn's prelude and fugue, E minor; the sonata, op. 101, Beethoven; barcarolle, op. 60, and three concert studies from op. 25, Chopin; "Concert Arabesques," "Blue Danube," Schulz-Evler; "Variations," for two pianos, Sinding. These recitals have proved to be of immense value to the pupils, and are establishing, as it were, a precedent for this excellent school, making it known as a result producing institution and a credit to the musical field of the East.

The Lhévinne recital was one of the treats of the past week, and was very largely attended by this pianist's hosts of admirers and the floating public as well, who at large was desirous of hearing the artist. The news of his prodigious technic brought together an eager audience, and many were standing at the rear of Steinert Hall during the performance, and surely no one was disappointed in the slightest. It will always be a matter of serious conjecture as to how only ten fingers can get over the allotted space with such amazing velocity, and yet at the same time portray such a vast amount of poetic feeling. The program showed Mr. Lhévinne's perceptible increase in breadth and spontaneity, besides in a beauty of treatment and preserving this individuality in a masterly way. Perhaps Mr. Lhévinne's reading of Chopin's C sharp minor etude was different from the usual way one hears it, but the interpretation is certainly acceptable. The valse was a rare and melodious thing to hear, as was the beautiful "Tarantelle," and Tausig's "Zigeunerweisen" was the crowning triumph of the afternoon's great and artistic work. Tuesday, January 5, Mr. Lhévinne will be heard

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in another big program. The Rubinstein "Variations," op. 88; a Chopin group, Liszt's "Etude de Concert," and "Blue Danube," by Schulz-Evler, are on the artist's list to be played at that time.

The People's Choral Union, with its 400 voices, which have been in training under the new conductor, F. W. Wodell, will give its first concert of the season at Symphony Hall, January 17, when the assisting artists will be Janet Duff, who comes with some Albert Hall (London) fame; Mortimer Howard, tenor soloist of Marble Collegiate Church, New York, and Giuseppe Picco, baritone. The works to be performed are "The Crusaders," as previously announced in these columns, and the cantata, "Barbara Frietchie," in which Virginia Listemann, with forty-five members of the Boston Symphony Orchestra, will be heard. Miss Listemann has made for herself a good reputation for general concert and festival work.

A very interesting organ recital was given by Everett E. Truette, Mus. B., at St. Paul's Church, Halifax, Nova Scotia, December 29, when an audience of 2,500 people was present to hear Mr. Truette. The pieces included on the program were Bach's toccata and fugue in D minor; Guilman's sonata in D minor; Handel's largo from "Xerxes," with other pieces by Guilman, Whiting, Dubois, Callaerts, Best and other good writers. Thursday, January 7, Mr. Truette will be heard in another inaugural recital in Woonsocket, Mass.

The musical calendar contains something unique in the way of adding a revival of the old fashioned "free singing" competitions which were in vogue during the Middle Ages and in the sixteenth century in Germany, celebrated by Wagner in "Die Meistersinger." The management announces that the first of these competitions will be given on the afternoon of April 17, when an "operatic concours" will take place at Symphony Hall. Some of the more prominent names appearing as patrons are: George Chadwick, S. B. Whitney, Henry L. Mason, Alexander Steinert, Henry Russell, Samuel Carr, Eben Jordan, Allen A. Brown, Henry F. Miller, H. G. Tucker, and others. Both men and women will be admitted to the contests, the competition being judged by three "markers," each marker being critic for only one characteristic of the competitor, one marking for the voice, one for method, and one for style, the one showing superiority in all of these musical virtues can win the "Boston Medal." All competitors may have their choice of accompaniments. Sam L. Studley, of Room 313, Pierce Building, will have charge of the "concours," and all information desired may be had by addressing the Boston Musical Concours at the above address.

The first Dolmetsch concert of the season was held at Chickering Hall last Monday evening, three having been arranged by Chickering & Sons, but under the direction of Mr. Dolmetsch. Those on the program were: Marie Sundelius, Dorothy McTaggart Miller, Wilhelm Heinrich, Ralph Osborne, Mrs. Dolmetsch, and several others. Mr. Dolmetsch could not have found a better city than Boston to revive the love for instruments of the olden time, and without doubt holds the interest of very many music lovers; yet there are also many who are not enamored of such quaint and curious music, but contend that music, like all else, has grown into something better, and things because old are not necessarily artistic. However, Mr. Dolmetsch has succeeded in making these programs very attractive. The program was repeated from the Christmas music of last year, and has been reviewed previously in these columns.

Instead of January 15, as stated in these columns, Mr. Townsend's recital will take place on Thursday evening, January 14, and will begin at 8:15 o'clock. Some interesting things are on the program, such as the "Persian Song," by Arthur Foote; Hill's "Song and Music Romance," words by D. G. Rossetti; Leoncavallo's prologue from "Pagliacci," besides the Chadwick "Lochinvar," Converse's "La Belle Dame Sans Merci," after the poem by Keats, and Perilhou's fantasia for piano, to be played by Miss Hawkins, who has been heard several times in this city to excellent advantage.

The friends of Edith Noyes (Porter) are arranging a benefit concert, consisting of the compositions of Madame

Noyes, to be given at Steinert Hall on the evening of January 18, which will be Monday. The works to be played are mostly new. The artists will be assisted by Emil Ferir, Frederic Mahn, both of the Boston Symphony Orchestra; Alice Bates Rice, Edith M. Woods, Georg Parker and Marjory and Mabel Patten, all of whom have kindly proffered their aid. The composer will be at the piano. The proceeds of the concert will be used for a European trip, which the composer's wide circle of friends all over the East are urging her to take for rest and pleasure, and which they feel, with her years of unceasing toil in others' behalf, her sympathies being large and often drawn upon, that Madame Noyes merits this just recompense, and trust that all will join in to prove their interest and appreciation of her and her many unselfish endeavors.

Franz Listemann, second son of Bernhard Listemann, spent a part of the holidays at his home, 65 Glen road, Jamaica Plain. Mr. Listemann returned to his musical labors in New York on Saturday.

Lucia Gale Barber, teacher of rhythm and lecturer, is spending several days in Washington, D. C., and New York, preparatory to giving a course in both cities before returning to Boston.

Helen Vance Kellogg, for several seasons a voice student with Mrs. George Greene, of Trinity Court, has returned to her home in the Middle West. Miss Kellogg has made some reputation with her very beautiful voice, and sung in concerts in the west with the success her conscientious work would bring her.

Benjamin Whelpley is giving weekly organ recitals at Arlington Street Church. WYLYA BLANCHE HUDSON.

Northwestern Ohio.

MINSTER, Ohio, January 2, 1909.

The greatest and most successful of all eisteddfods ever given in this section was held yesterday at the New Memorial Hall in Lima, under the auspices of the Lima Choral Society. The day was an ideal one for New Year's Day; one would expect people to turn out on such a day. And everybody did turn out. The financial success on such an occasion, the weather being favorable, is always assured. But more than all the affair was a triumphant success from an artistic standpoint. When single prizes of \$200, \$300, and \$500 are offered one can expect the very best. There were large choruses from Cincinnati, Columbus and Lorain; while the Welsh singers from Lima, Venedocia, Gomer, Van Wert, Tiffin and other surrounding towns turned out magnificently to try and keep the prize money nearer home. W. Rhys-Herbert, of St. Paul, Minn., acted as adjudicator, and William A. P. Madoc, of Chicago, as preliminary adjudicator.

What an effect, for example, did not the singing of the various male choruses produce? The number was Protheroe's "Nidaros," a composition that requires most careful study to make it effective. And it was made effective! With what eagerness did the Welshmen follow their various leaders! The writer never witnessed such attention from singers anywhere as the Gomer-Lima, or the Columbus chorus gave their respective leaders. The great German singing societies in the larger cities are good—many of them excellent—but in a fair competition with one or two of these choruses they would run the risk of coming out second best.

The ladies' choruses from Lima and Cincinnati sang splendidly, but this is not more than one would expect of cities like either of these. But what do you think of a ladies' chorus from a country town—the Welsh settlement of Gomer—comprising about forty-five beautiful voices, whose singing was not much inferior to either Lima or Cincinnati? It would take a German community of three times the size of Gomer to maintain a ladies' chorus half as large.

The Lima Choral Society, under whose auspices the eisteddfod was given, as stated at the beginning, will have its annual May festival May 6 and 7, 1909. There will be three concerts, at the first Coleridge's "Hiawatha's Wedding Feast" will be given; at the second, Benoit's "Into the World," and the last will be Elgar's "King Olaf." The soloists will be Ada Campbell Hussey, Florence Hinkle, Genn Hall and Tom Daniel. F. J. BOERGER.



BROOKLYN, January 4, 1909.

"The Messiah," Christmas night, and the performance of "Il Trovatore," Monday night, January 4, were the only musical events in Brooklyn during the holiday season, outside of the elaborate musical programs in the churches. Caruso, Eames, Gay and Scotti are the singers announced for the opera. As the Brooklyn news is penned two days before the date of publication, no definite information can be made in this column about concerts and operas given Monday nights of the current week.

All those who look at life through roseate glasses are predicting all sorts of good things for the year 1909. The two g's are credited with more "luck" than one g, but twelve months hence will be the time to determine this. However, no one should say anything to discourage the prophets of good things, for prognosticators of evil are far more numerous than cheerful optimists. Let all readers hope that the two g's will bring "luck" to those who provide musical entertainment and instruction for Brooklyn. At all events, the season in Brooklyn will be longer than heretofore, for the last performance of opera by the Metropolitan Company does not take place until April, and there are to be orchestral concerts until late in the spring.

The program for the Boston Symphony concert at the Academy of Music, Friday evening, January 8, will include: Beethoven's fifth symphony, the Tchaikovsky violin concerto, and the overture to "Der Freischütz" (Weber). Mischa Elman is the soloist.

Carl Fiqué is giving a series of important lecture recitals under the auspices of the Brooklyn Institute of Arts and Sciences. Beginning Monday afternoon, January 4, there will be four lectures on the "Nibelungen Ring" on four successive Monday afternoons. Next month Mr. Fiqué will have one program on the Mendelssohn centennial, to be followed by a Chopin program in commemoration of the hundredth anniversary of the birth of the Polish composer. Mr. Fiqué is an authority, for in addition to a clear and forceful lecturer, he is an excellent pianist.

Dr. Ludwig Wüllner, the German lieder singer, will have a highly musical audience to hear him at Arion Hall next Sunday afternoon (January 10). Dr. Wüllner is to have the assistance of his official accompanist, Coenraad V. Bos, who, in his line, is as remarkable as the celebrated lieder reciter. The credit for bringing Dr. Wüllner to Brooklyn a second time (his first appearance was with the Brooklyn Sängerbund) belongs to Arthur Claassen, musical director of the Brooklyn Arion and New York Liederkreis. The program for Sunday was published in THE MUSICAL COURIER last week.

The Master School (vocal department) of Music, 108 Montague street, will give some recitals later in the season.

Albert Spalding is announced as the soloist at the next concert in Brooklyn by the New York Symphony Orchestra, at the Academy of Music, Saturday afternoon, January 24. E. L. T.

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PHILADELPHIA, January 4, 1909.

There is an old tradition that can be traced in a score of superstitions and old wives' tales, which states that the lucky receiver of a gift on New Year's day will continue to receive presents all through the year. If this be applied to music in Philadelphia, the city is indeed fortunate, as a new year could not open in better fashion than it did January 1, 1909, being welcomed in with a Philadelphia Orchestra concert. This was the twenty-third concert of the season, and Saturday evening the twenty-fourth concert took place with the same program. Pohlig's program, consisting of four numbers, was so well selected, so well balanced, that the whole concert seemed but a single unit. This was really remarkable, as the composers were German, French, Russian and Italian, and variety was by no means lacking. But a certain fitness bound all together. The arrangement was:

Overture, Solennelle Glazounov
Symphony in B flat major Schumann
Intermezzo, Goldoni Bossi
Overture, Benvenuto Cellini Berlioz

The overture, "Solennelle," is thoroughly characteristic of the newer Russian school, but is fairly free from the noisy exaggerations that spoil much of this modern work. The piece moves forward in a spirited manner, with full parts, except for a few short passages for clarinet or flute, the composer always keeping the end in sight; so there are no digressions from the main road, the whole piece being treated in a frank, straightforward manner. Schumann's first symphony is surely the most charming of his four. Some authorities think that Schumann's symphonies are not really successful; indeed, Weingartner goes so far as to say that sometimes a better effect is produced by playing some piano arrangements that is given by the full orchestra. Without questioning this is being true for some parts of some of Schumann's symphonies, it can be emphatically said that the No. 1, as played by the Philadelphia Orchestra, is altogether lovely. The string parts and the wood show to great advantage a freshness and purity of tone that will be long remembered. It has been said that no symphonies require harder work to produce even mediocre results than these Schumann symphonies. Just how hard the work of rehearsing proved to the Philadelphia Orchestra only Director Pohlig and the performers could say, but if complete satisfaction is the best reward for hard work, then their labors were well repaid. The five movements of Bossi's intermezzo for string orchestra proved to be good music, with much originality. Some slight suggestion of the scope of the work may be gained from the titles of the movements. These were: "Prelude and Minuet," "Evening of Rest," "Minuet and Musette," "Serenade," "Burlesque." The serenade contained a viol de amore solo, played with much taste by Thaddeus Rich, the concertmeister of the orchestra. Mr. Rich is a thorough master of this curious instrument, which is slightly larger than a viola and has fourteen strings. Seven of these are melody strings of gut, and seven are sympathetic strings of thin wire tuned to reinforce the gut strings with

their vibrations. The large number of strings make a large peg box, with fourteen pegs, necessary. This gives the instrument a great length, some thirty-two or thirty-four inches, and adds much to the beauty of the old viol's appearance. While the instrument is rare, there are good examples in the Metropolitan Museum and one in the University of Pennsylvania Museum. But to return to the orchestra, the program closed with Berlioz's "Benvenuto Cellini" overture. Those who have read the autobiography of the Italian silversmith and craftsman know well the strenuous life he led. In this at least the overture follows its subject. But if noisy, it is also big and brilliant, and so it again resembles Benvenuto, and Berlioz, too, for, come to think of it, there was much in common in the character of these men, as the stories of their lives, as recorded by themselves, show.

The program for the Philadelphia Orchestra concerts of January 8 and 9 is one to delight the heart of the classicists, and as really no one can properly appreciate any music without the underlying love and understanding of the purer forms, this program will be welcome to all. The symphony will be the "Eroica" of Beethoven; overture, "Iphigenia en Aulide," Gluck (Gluck, for years half forgotten, except by a few musicians whose muse he inspired, but who is once more coming gloriously into his own); overture, "Euryanthe," by Weber, and violin concerto in G minor, Max Bruch. The soloist will be Thaddeus Rich, who is so well appreciated in this city that he constantly disproves that hard but too often just saying, about a prophet being not without honor except in his own country.

In spite of bad weather the Academy of Music was filled on Wednesday evening when the Philadelphia Choral Society sang "The Messiah" directed by Henry Gordon Thunder. For many years the largest chorus in Philadelphia, the Choral Society has made a habit of singing Handel's great work every Christmas season, until now it renders the big choruses in an almost perfect manner. "Unto Us a Child Was Born" was most beautifully sung, while the "Hallelujah Chorus" sounded forth with true grandeur, not all noise and shout, but singing, with expression and gradations, and climaxes. The soloists were also satisfying, so there was no blot on the work as a whole. Florence Hinkle, the soprano, and Elsie Baker Linn, contralto, are Philadelphians, in whom the city may justly have some pride, judging by their work of Wednesday. The tenor, John Young, of New York, and bass, Dr. Carl E. Dufft, also did excellent work. Their voices possessed volume sufficient to fill the large auditorium, while sympathy and expression were not lacking.

Those who have been watching the steady growth of the Combs Conservatory of Music for the past twenty years will be glad to hear that the Conservatory has lately been incorporated under the laws of the State of Pennsylvania, with a capital stock of \$100,000. The directors are such well known Philadelphia merchants and financiers as Louis J. Kolb, William J. Barr, Owen B. Jenkins, J. H. Keeler, and Gilbert R. Combs, the director of the Conservatory. It will be recalled that but a few years ago the Conservatory added a women's dormitory, which has always been filled to its utmost capacity, then three years ago it became affiliated with the University of Pennsylvania, the courses in the two institutions being interchangeable, so now with this step of incorporation new developments and ever widening importance may be expected from this progressive institution.

The Young Men's Hebrew Association is not a musical organization, but if it continues to observe the high standard of excellence it has set for itself this winter with its

musical evenings the association must take an important place in the musical life of the city. December 30 a concert of a high order of merit was given by this association, the following soloists taking part: Adele Margulies, piano; Leopold Lichtenberg, violin; Leo Schultz, cello, and Max Lieblich, accompanist. The Arensky trio, which opened the concert was perhaps the number that made the deepest impression on the musicians present, although Leo Schultz, with his genial personality, stirred up the greatest enthusiasm. With perfect command of his instrument, his beautiful tone quality, so sweet and tender, he well deserved the applause that followed his playing of the Volkmann cello concerto. The only drawback to an evening of good things was the fact that Miss Margulies was not heard as a soloist. Her work in the trios was of such a high order that one wanted to hear more of her playing.

J. Wesley Sears' last organ recital for 1908 was given in Saint Clement's Church December 27. Mr. Sears was assisted by Master Frank Zinth, who sang the soprano solo "Nazareth" by Gounod. Mr. Sears' numbers included an allegro by Widor, variations on two Christmas hymns by Guilman, and "Scherzo Symphonique Debat," by Pousin.

Great interest has been awakened regarding Mischa Elman, who will make his first appearance in Philadelphia tonight with the Boston Symphony Orchestra, playing the Tchaikowsky D minor concerto. The Russian residents of the city who know Elman's work are particularly anxious to renew their acquaintance with his playing. An interesting number to be played by the Boston Orchestra will be MacDowell's symphonic poem "Lamia," which has never been heard in Philadelphia, although THE MUSICAL COURIER's articles regarding this work have awakened a brave thirst for it.

WILSON H. PILE.

Calzin on the Pacific Coast.

Alfred Calzin, the brilliant pianist, has been playing with marked success at concerts on the Pacific coast. He has had appearances in San Francisco, Los Angeles, San Diego, Sacramento, Riverside and other cities. Some brief extracts from criticisms follow:

Mr. Calzin was himself a master of technic and a player of considerable feeling. He was perhaps happiest when playing a rhapsody from Liszt and some of the delicate little numbers played on recall. —San Francisco Globe, November 30, 1908.

The audience held Mr. Calzin in high esteem. He played Chopin's B minor scherzo with a freedom which bespoke absolute disregard for technical difficulty, and in the melodic interlude drifted into a contemplative mood that contrasted beautifully with the tempestuous principal theme. His second group of three short pieces confirmed this impression. The Scriabine nocturne, played entirely with the left hand, was a unique performance, and the Liszt-Paganini "Campanella" was treated with the most delicate crispness imaginable. —Randolph Bartlett, in the Los Angeles Evening News, November 28, 1908.

Mr. Calzin, pianist, played admirably, and his rendering of Liszt's "Campanella" was such that it would be hard to conceive of its being done better. —Los Angeles Record, November 28, 1908.

Alfred Calzin is one of the latter day school of piano soloists. The Chopin number, a ballade in G minor, was rendered in a manner reminiscent of Rosenthal. The dreamy, half singing tone with the sharp interpretation on the evening sounds demonstrated the technic of the player. In the latter half of the program Mr. Calzin extended a tribute to Albert Jones, which deserved the hearty applause which he received. This modern composer, whose dainty work is shown in the capriccio given last evening, is known in only a small way in America, and the placing of this number on the program by Mr. Calzin was indeed a treat. Its rendition was perfect. Rosenthal's "Papillons" is always a show piece, and received the proper atmosphere in its presentation. The Liszt number, a technical selection antipodean to the other compositions, showed Calzin to be extremely versatile. —Riverside Enterprise, November 26, 1908.

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NEW YORK, JANUARY 4, 1909.

Utmost good fellowship prevailed at the New Year's Day luncheon, Hotel Breevort, of the American Guild of Organists, Warren R. Hedden, warden. Charles T. Ives the treasurer, and Warden Hedden are to be congratulated, both encouraging the attendance of the lady members of the guild as well as several wives of members. Following the luncheon the warden called for remarks from Dr. George Parker, of Crouse College, Syracuse University; Charles Heinroth, Huntington Woodman, who has occupied one post twenty-nine years; John J. Miller, of Norfolk, Va.; John H. Brewer, Arthur S. Hyde, Homer N. Bartlett, Frank Wright, Clifford Demarest, Charles T. Ives, G. Waring Stebbins, Charles B. Ford, F. W. Riesberg, Will C. Macfarlane and Mark Andrews. These fifteen gentlemen, representing all denominations, and a manifold, highly assorted series of personal experiences, all said something short and to the point. Secretary Demarest reported a total of 723 members, divided as follows: 106 founders, 37 fellows, 129 associates, 201 professional members, 12 honorary members, 87 honorary associate members, 2 life members, and 149 subscribing members. Mr. Macfarlane, sitting opposite Mr. Elmer, quoted "As in a Looking-glass," for the resemblance is startling. Addressing the guild, he rose with the remark, "Ladies and Gentlemen, Members of the Gilded Organists." He was in high good humor, and his sotto voce remarks caused constant laughter. In serious vein he called for a moment of thought to be devoted to Dr. Charles C. Hall, Dr. Gerritt Smith and Dr. Hanchett, all co-workers at the outset. Mark Andrews always tells a story and says things of moment well; he especially advocates taking into the guild all interested in organ music. He also proposed that the greetings of the guild should be forwarded to the deans of the various chapters, which now includes Boston, Philadelphia, Chicago and Syracuse, and finally a rising vote of thanks to Warden Hedden on a most successful midday gathering. The ladies present included Edith Blaisdell, Mary A. Liscom, Mrs. Fox, Mrs. MacKellar, Mrs. Odell, Mrs. J. Christopher Marks, and Mrs. F. W. Riesberg. Beside those mentioned, some others present included Clarence Eddy, Louis A. Russell, Carl G. Schmidt, Gottfried Federlein, etc.

Amy Grant's midwinter series of readings, which will continue until January 31, had interesting moments on January 3, when Angelo Patricolo, pianist, and Julia Waixel, accompanist, assisted. The program contained two excerpts from Debussy's "Pelleas and Melisande," read by Miss Grant with innermost meaning, Miss Waixel playing the accompanying music with careful gradations of touch. Miss Grant's voice, always beautiful because of its refinement and diction, took on archness in certain little love

scenes; nothing more full of meaning can be imagined than her facial and physical expression. Signor Patricolo played the very difficult Liszt transcription of the overture to "William Tell" with much dash and effectiveness. His playing of four Gottschalk pieces suggests the thought that if pianists played this music as he does, they would get more out of it. "Mandrega," a Spanish etude, and "Tremolo" were both wonderfully effective in his interpretation.

The National Association of Organists, formed under the vigorous suggestion of Tali Esen Morgan, at Ocean Grove last summer, Will C. Macfarlane, president, promises to become an important factor of musical life. On invitation of Messrs. Macfarlane and Morgan some two dozen organists of New York and vicinity met at the Morgan suite in the Arcade Building, December 30, to hear the plans for the association, and for a ten days' convention at Ocean Grove this coming summer. These were briefly explained by Mr. Macfarlane, and it is evident that with the well laid plans developing under that musical business man, Tali Esen Morgan, his expectation of seeing 5,000 organists gathered in August is altogether reasonable. The magnificent large organ; the Auditorium, seating 10,000 people, and the thorough organization proposed by Mr. Morgan, and which all who know him know will be carried out, all this augurs well for the matter. Some of those present were Dr. J. Christopher Marks, Mark Andrews, Carl G. Schmidt, Robert Winterbottom, Walter C. Gale, Otto Graff, Homer N. Bartlett, Charles Heinroth, Charles T. Ives, Dr. S. N. Penfield, Melville Charlton, Mr. Devore, Mr. Reeves, Mr. Riesberg.

Hallett Gilberté and Mrs. Gilberté were complimented by the numbers of people who came in response to their first at home cards, Hotel Flanders, December 30, inasmuch as it rained hard all day. Perhaps the warmth and cheer inside made those present enjoy the music the more, all of it composed by the host. Vivian Holt, who has a clear soprano voice and sings with naturalness and taste, sang five songs. Mrs. Gilberté recited several poems by Ella Wheeler Wilcox, and Mr. Gilberté played a "Melodie" of his own and all the accompaniments. The Gilbertean music has spontaneity and naturalness as its commendable features; indeed, there are those who say he is the logical successor of Ethelbert Nevin, that most natural of all American singers.

The Granberry Piano School, George Folsom Granberry, director, presented Alice Fortin and Carl Faelten, director of the Faelten Pianoforte School, both of Boston, in a dignified recital at Chamber Music Hall December 30. The evening opened with Schumann's andante and variations for two pianos, the beautiful music, with its rhythmic changes, played with oneness of purpose. Liszt's "Spanish

Rhapsody," arranged for two pianos by Busoni, came next, and showed the fine technic possessed by Miss Fortin. The E flat sonata by Beethoven, and pieces by Chopin followed, Saint-Saëns' concerto in G minor closing the program, which was heard by an audience of good size and appropriate appreciation.

Moritz E. Schwarz ended six months of weekly recitals at Trinity Church December 30, with not a single repetition of selections. He writes he "still has several pieces that he has not played, but will soon have to do like the minister and turn the barrel over." His last program included Rheinberger's "Pastoral" sonata, Saint-Saëns' "Rhapsodie on Breton Melodies," "March of the Magi" and "Noel," by Dubois, etc.

Harriet Foster recently sang in Toledo, Ohio, with fine success, having to repeat her first number after several recalls, "Le Nil," by Leroux, which Henry J. Wood orchestrated for her in London last summer. The Toledo Blade said: "Mrs. Foster's voice, of remarkable sweetness and power won instant favor." The Journal praises her luscious quality of tone, technic and intelligent use of voice, and says she "has been very richly gifted of the gods, for she is a beautiful woman, with that poise which adds so much to a singer's success. The audience fairly fell in love with her." The Times refers to her rich mezzo-soprano voice, of delightful quality.

Flora Provan, soprano soloist at St. Paul's Trinity Parish, sings all the standard oratorios and cantatas and many not so frequently performed. Among these are Mendelssohn's "Hymn of Praise," Schumann's "Paradise and Peri," Brahms' "Requiem," "Hora Novissima" (Parker), "Hiawatha" (Burton), "The Lily Nymph" (Chadwick), Macfarlane's "Message from the Cross." Having had wide experience, with a voice of beautiful quality, and handsome personal appearance, Miss Provan needs only the opportunity to make larger reputation.

Irwin Hassell, combining in himself the ability to play most effective piano solos and accompaniments to singer or instrumentalist with perfect taste and sympathy, appeared in either or both capacities at the International Arts Club at Hotel Astor within a fortnight. January 12 he appears at the Pouch Gallery, Brooklyn, at a notable concert, that for the Williamsburg Hospital. February 13 he is to be soloist at the Max Jacobs String Quartet concert, Chamber Music Hall.

Tom Impett, of Troy, spent some days here last week, and was prevailed upon to sing for an impromptu audience, all musical folk; William G. Hammond, of Brooklyn, produced a number of his songs, and the manner and effect of



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the singer's singing was a lesson in preservation of the voice, for Impett is no longer a boy. He read "The Bony Fiddler" at sight in almost uncanny fashion, some high notes ringing out with fine fervor. Mr. Impett is the teacher of many singers prominent in Northern and Central New York, and in 1900 was president of the New York State Music Teachers' Association.

Hedwig Theobald, head of the violin department of the University of Ohio, has been in New York for some time recently, studying with her teacher, Victor Harris. Miss Theobald's duties are very important and keep her much occupied, allowing her a holiday every other year, which she always spends in a trip to New York for study with Mr. Harris.

Elizabeth K. Patterson is to give a half-hour of song at the members' reunion, the School of Domestic Art and Science, 822 Lexington avenue, January 7, at 3 o'clock.

Victoria Boschko, pianist, and J. Massell, tenor, postponed their combined recital at Mendelssohn Hall to Saturday evening, January 9, when a program of modern piano music and songs will be given.

Mrs. George Evans and Leonor Maria Evans, the latter a graduate of the Royal Academy, Rome, Italy, have issued at home cards for Saturdays, January 9 and 23, from 4 to 7 o'clock.

Philip James is to give an organ recital at the First Presbyterian Church, Leonia, N. J., January 12. He will play a prelude and fugue by Bach; Bossi's "Etude Symphonique"; Dethier's new "Pensee printaniere" and "Pastoral Scene"; Pierne's "March of the Magi"; and other pieces. Edwin Lockhart, baritone, will sing "Honor and Arms" and "Evening Star."

Gwilym Miles sang songs by Ernest R. Kroeger, and the composer played piano pieces of his own, at the second concert of the Manuscript Society, January 4. A more complete notice is to appear in the next issue of THE MUSICAL COURIER.

Frederic Martin has been one of the busiest basses during December. His beautiful voice has been heard and admired in many Eastern cities with the choral societies of Lynn, Brockton, Newburyport, New Haven, Boston, Troy and Worcester. He will be kept equally busy this month, for on January 6 he sings with the Apollo Club, Boston; January 14, recital for the Orpheus Club, Michigan City, Ind.; January 15, with the Symphony Orchestra, Bay City, Mich.; January 20, with the Arion Club, Providence, R. I.; January 26 with the Choral Club at Taunton, Mass. This capable artist has many important engagements booked for later on; his voice is in excellent condition, and he is doing the best work of his career.

"Hymn Services" are becoming better known as special attraction for church choral music. Such a service con-

sists of settings of some familiar hymn by leading composers, sung as solo, duet, trio, quartet, chorus, solo and chorus, etc. "Abide With Me," the poem by Lyte, 1847, was the subject of a service of this kind at the Central Baptist Church January 3, when quartets by Bartlett and Potter, and choruses by Vogrich, Shelley and Dunston were sung, under the direction of the organist, F. W. Riesberg.

Alice Breen spent the holidays at the Laurel in the Pines, Lakewood, partly for her health, and she leaves soon for entire recuperation at Palm Beach, Fla.

The Marks sisters, aged respectively seven, nine and eleven years, played piano, violin and cello at Madison C. Peters' Majestic Theater services Sunday evening.

Cecile M. Behrens gave a concert at the Hotel Plaza January 5, assisted by Olive Mead, violinist, and Leo Schulz, cellist.

T. Scott Buhrmann gave the second in his series of organ recitals at the Morningside Presbyterian Church, January 4, playing classic and modern works.

Arthur Philips sings in Morristown January 7, including in his program lieder by Schumann, several English ballads, and a new song dedicated to him by Dr. Gerrit Smith.

Kitty Cheatham gave a number of interesting novelties at her annual holiday matinee in the Lyceum Theater Monday, December 28. This fascinating artist continues to attract a refined and distinguished public, and strangely enough, more men and women than children attended her recitals.

S. C. Bennett's professional pupil, Vernon Stiles, tenor, now under the care of Felix Weingartner, at the Royal Opera in Vienna, recently sang at Gratz and made a highly favorable impression. The following paragraph is a translation of a criticism in the Gratzer Tageblatt:

The American tenor, Vernon Stiles, of the Vienna Royal Opera, sang the role of Faust last night and proved that the hopes of the management are to be realized. The critic who hears a singer for the first time expects but little and is prepared for the worst. What a surprise Mr. Stiles gave us! Nothing of the beginner in regard to his singing. He deserves the honorable name of a singer with a very fine voice. One is not disappointed every few minutes as with most tenors. The American has a pure, live tenor of a soft quality. The first few bars he sang proved that he is able to sustain a beautiful pianissimo and make a brilliant crescendo. He has technique, style, and the flowing sweet tones of his mezzo voice remind you of Caruso's bel canto and is suggestive of the all Italian school of singing. We predict that he will be a feature and a star of the Vienna opera.

Edna Stearns, as a soloist at the concert given by the People's Institute at Cooper Union Hall last Sunday night, sang "Thy Beaming Eyes," by MacDowell; Chadwick's "Danza," and an aria from "The Prophet," adding Kenneth Clark's setting for "When I Do Wrong" and "Mein lieb-

ster ist ein Weber," by Hindach, as encores. Miss Stearns has rare charm, and her voice and method captivated the large audience. The young singer is under the management of Eleanor Caryell.

Lucy Isabelle Marsh, solo soprano at the Madison Avenue Reformed Church, is a pupil of John Walter Hall, of Carnegie Hall. Miss Marsh is also filling concert engagements this season. Her voice and method are winning favorable comment.

Isabel Hauser played piano accompaniments for Wilford Watters, the baritone, at the Browning Symposium, held at the Waldorf-Astoria, Tuesday evening of last week.

MILWAUKEE NEWS.

MILWAUKEE, JANUARY 2, 1909.

Tuesday evening, December 29, 1908, the Arion Club gave its annual performance of "The Messiah." This year the society gave it at the Hippodrome instead of the Pabst Theater, and the chorus stood the test of the large hall very well. The ensemble was excellent, and though there might perhaps have been more volume in the heavier choruses, on the whole the general effect was splendid. The soloists were the following: Elizabeth Dodge, soprano; Christine Miller, alto; Reed Miller, tenor, and Arthur Middleton, bass; each proved most satisfactory, though Miss Dodge perhaps carried off the honors. Her voice is of unusual purity, and she sings with great intelligence and feeling. The hall was crowded. The Arions are to bring the New York Symphony Orchestra here next month for two concerts.

ELLA SMITH.

Spalding Benefit for Red Cross Work in Italy.

Albert Spalding has requested that the entire proceeds of his recital in Carnegie Hall, Saturday afternoon, January 16, shall be turned over the Red Cross for that society's relief work in Italy.

The great Italian fatality makes an especial appeal on Mr. Spalding's sympathies, from the fact of his long residence in Florence, Italy, where he received his education and where his parents have a winter home, and from the cordial reception he has received from the Italian press and people as a musician. The fact that Mr. Spalding is also a graduate of the celebrated Bologna Conservatory is another of the strong ties that makes the present calamity a matter of much personal sorrow to him. He has instructed his manager, R. E. Johnston, to spare no efforts to render the receipts as large as possible.

Madame di Pasquali Guest of D. A. R. Today.

Madame di Pasquali (formerly Bernice James, of Boston), who made a triumphant debut at the Metropolitan Opera House last Saturday night as Violetta in "Traviata," is to be the guest today of the Daughters of the American Revolution at Sherry's. Madame di Pasquali is a member of the Boston Chapter of this patriotic society.

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WASHINGTON, D. C., January 2, 1909.

The Washington Choral Society concert, given in mid-December, was an exceedingly interesting performance in many ways. First of all, Washington's oldest choral organization dared to break the local traditions of nearly half a century; for as long as the veterans of choral singing in Washington can remember it has been an annual custom of oratorio societies here to sing "The Messiah" at Christmas. This season, in order that the concert going public of Washington might become acquainted with another Handel oratorio, the society presented "Judas Maccabaeus," which, so far as the records go, seems not to have been given here before—at least in modern years. The society has solved the problems of orchestral accompaniment and soloists this year in the only logical way, which is by the employment of local soloists and instrumentalists. It is impracticable to import an orchestra for financial and artistic reasons. Imported soloists there will be occasionally, but not enough of them to add a fresh coat of frost to those Washington vocalists who have been frozen out in former years. Heinrich Hammer, the director, is the patient drillmaster for both the chorus and the amateur orchestra, and as neither of these aggregations are models in the matters of attendance or punctuality, the results are far from perfect. Many of the choruses at the performance were above criticism, and others distinctly bad. The strings of the amateur orchestra should hold separate rehearsals, two or three of them every week, for they are the weakest section of the band, though the most powerful in combined tone volume.

But with all its faults, the Choral Society is on the right track. It is better that new music be performed with errors than that it be performed not at all. The soloists were all satisfactory at this opening concert of the season. Miriam Bangs Hilton, the soprano, sang her songs with pleasing tone quality and gave evidence of much careful preparation in her style and execution. Mrs. Ralph Barnard, the contralto, sang her parts acceptably; and the baritone, Otto Luebkert, was deserving of high praise. Nevertheless, the local singers did not quite come up to the standard of the imported soloist; nor was it anticipated they would. An outside professional usually devotes himself entirely to his art, while the local singer is likely to have a secondary occupation. And the voice is a jealous taskmaster. It will not divide honors without indicating its displeasure through a loss of some of the essentials of tone beauty. Frank Ormsby, the tenor, and Arnold Dolmetsch at the harpsichord were both greatly appreciated.

The Philadelphia Orchestra is pursuing its policy, inaugurated at a former concert this season, of producing new works in Washington. Under the excellent leadership of Carl Pohlig, the organization gave its third concert at the National Theater last Tuesday. The program included Balakirev's symphony in C, which was played on this occasion for the first time in Washington. An ovation from the big society audience which attended was the reward for this work, so pleasing in style and conception. Dr. Cornelius Rühner was the piano soloist of the afternoon, and he gave a reading par excellence of the Grieg concerto. Goldmark's overture, "Sappho," and Tchaikovsky's "March Slave," were the other numbers. Josef Kaspar, who for many years was the director of the Choral Society and the Georgetown Orchestra in this city, is preparing a chorus to take part in the performance of Beethoven's ninth symphony, which the orchestra will give at its last concert.

BERENICE THOMPSON.

Glenn Hall in Buffalo.

Glenn Hall, the tenor, recently sang in Buffalo with the Guido Chorus, and the Buffalo papers referred to his art in the following appreciative reviews:

Great interest centered in the tenor soloist, Glenn Hall, of New York. Mr. Hall has not sung in this city before, but it is safe to assert that he will sing here again. He made a deep and fine impression by his natural and acquired powers. His voice is of beautiful calibre, of sufficient, although not of large range and he uses it most admirably. He sings with rare intelligence and makes his command of the resources of vocalism serve to convey his musical meaning with sincerity and passion. He is master of all moods, from the tragedy of Tchaikovsky's "So Schnell Vergessen"

to the recklessness of Erich Wolf's "Drinking Song." His numbers included the aria, "Cielo e Mar," from Gioconda; "Serenade," Jensen; "Freundliche Vision," R. Strauss, to which he gave a wonderfully poetic delivery; "Drink to Me Only with Thine Eyes" and "Love Has Eyes," old English songs; "Good Night," J. H. Rogers, and Tours' "Mother o' Mine." His encores were two of Lohr's Irish songs and another old English air, "Phyllis Has Such Charming Graces." Such a tenor as Mr. Hall is a rara avis and it is hoped that his second Buffalo appearance will not be remote. —Buffalo Express, December 11, 1908.

Great interest was felt in the first appearance in Buffalo of Glenn Hall, the young American tenor who has won such triumphs abroad. Mr. Hall has all the qualities which place him in the front ranks of the really brilliant artists of the musical world. He carries dramatic intensity of text and music into all his work. His style is irreproachable, and his enunciation, especially of the German songs, so perfect that it is pure delight to listen to him. His artistic temperament found full expression in the aria, "Cielo e Mar," from "Gioconda," which was fraught with wonderful beauty and color, while in his group of German songs, every one of which was a gem, his legato work was marvelous. The pathos of the "So Schnell Vergessen," by Tchaikowsky, brought tears to many eyes. The English songs were equally enjoyable, particularly the old English, "Drink to Me Only with Thine Eyes," which, as Mr. Hall rendered it, was never more beautiful, while his singing of "Mother o' Mine" was a dramatic triumph of tragic intensity. He was applauded to the echo after each number and was obliged to sing several encores, among which was the old air, "Phyllis Has Such Charming Graces," "The Little Irish Girl" and "When First I Met You." Mr. Hall leaves behind him the memory of a satisfying artist. —Buffalo Courier.

Glenn Hall, the American tenor, made his first appearance before a Buffalo audience last night and was most enthusiastically received. His voice is of a rarely beautiful quality. His enunciation is perfect and his interpretation most artistic. Besides the aria from "Gioconda," he gave two groups of songs, four German and four English. Of the latter, "Drink to Me Only with Thine Eyes" and "Love Has Eyes" were most pleasing, and displayed to advantage the sympathetic quality of the singer's lovely voice. —Buffalo Commercial.

Pedagogue and Virtuoso.

The accompanying snapshot shows an interesting view of a great European teacher and a great American pianist.



Leschetizky stands in the front row, with Bloomfield Zeisler on his left (right, on the picture), and Mrs. Leschetizky on his other side, with head inclined to one side.

LATER LEIPSIK NEWS.

LEIPSIK, December 24, 1908.

Former years have shown concerts set for days between Christmas and New Year, but the present holidays find the Leipzig concert business at a full stop. With a rest at the Gewandhaus until the New Year's Day, the musical public is offered only the motet services by the Thomaner Chor and the week's ensembles of the City Opera and City Operetta. On December 24, at 1:30 o'clock, the Thomaner Chor, with organist Karl Straube, gave the Bach F major organ toccata; Carl Riedel's choral settings of Old Bohemian Christmas songs; Bach's choral vespers, "In dulci jubilo"; Praetorius' "Es ist ein Ros entsprungen"; Franz Gruber's melody, "Stille Nacht, Heilige Nacht." The old theater, which is chiefly used for operetta and comedy, is closed for a part of the week, and operetta is given for two days in the new theater, where grand opera and drama are the principal productions. The week's combined program shows for Monday, new theater, operetta, "Dollar Princess"; Tuesday, old theater, operetta, "Der Waffenschmied"; Wednesday, new theater, "Fidelio"; Friday, new theater, "Tiefand"; Saturday, new theater, operetta, "Fledermaus"; Sunday, new theater, "Lohengrin." The concert life of the months October, November and December has shown fewer concerts given, but better standards of

art and better general attendance than in recent seasons. There is no evidence, however, of considerably augmented receipts. The artist who reckons up after his concert is still regularly amazed at the number of free tickets that were necessary to obtain an audience.

The City Opera recently concluded a giving of the "Nibelungen" cycle. Features of the series were an occasional sold out house, the superb singing of Fräulein Schubert as Brünnhilde and Jenny Osborn Hannah's first singing of Gutrune in the "Götterdämmerung." These two performances were so strong as to make the same casting a practical necessity for future representations. Conductor Hagel's many years' membership in the orchestra at Bayreuth gives him an authoritative hold on all the Wagner works.

The Leipzig soprano, Helena Staegemann, gave a program of Weingartner songs, with the composer as accompanist. This artist announced a similar program two seasons ago, but her great popularity in the home city was not yet sufficient to overcome the low temperature at the box office. The recital was abandoned on various grounds and postponements. Her next Leipzig program was of something else. This year there were enough of the faithful to make a very creditable audience for the Weingartner songs, and those who came were reasonably well rewarded for their interest. The eighteen songs were from the op. 11, 17, 19, 22, 25, 27, 28, 32, and 41. They disclosed hardly more nor less than was expected—songs, nearly always of melodious tendency, often of very light and mirthful spirit, many having concert value through the composer's trained eye for the public. For those who would like to examine the material, the titles are given, to include "Guter Rath," "Blumenmädchen," "Jeden das Seine," "Fraumgott," "Datura suaveolens," "Schön Ella und Harold," "Ritterliche Werbung," "Schifferliedchen," "Schuhmacherlied," "Chinesische Rose," "Nelken," "Alles stille," "Morgenländisches Ständchen," "Jäger und das Wichtchen," "Weber ein Stundlein," "Barbarazweige," "Post im Walde," "Plauderwäschchen."

A concert recently given in the Central Theater chamber music hall for the benefit of the local American Church was participated in by pianist, Mr. Torres, of Portugal; violinist, Mr. Handte, of New York; cellist, Miss Goldney-Chitty, of England, and contralto, Miss Carter, of Los Angeles. There were piano pieces by Chopin and Liszt ("St. Francis Legende"), a movement from the Mendelssohn violin concerto, cello pieces by Schumann, Klengel and Davidoff, and songs by Brahms. Mr. Torres will probably tour next season in South America. Mr. Handte, who has a good deal of talent and is playing well, will probably return home next year. Miss Chitty has temporary residence here, and Miss Carter continues her work under Mrs. Alwes.

The Great-Russian Balalaika Orchestra of twenty-five men under Basil von Andreeff, with Julius von Mansfeld as impresario, gave four concerts in Leipzig before returning to St. Petersburg. They had previously played many concerts in Berlin. This was their first tour to Germany. Following upon the interest aroused in Berlin, they had many cash offers by telegraph from all over the Empire, but those offers were for vaudeville, for cafes and amusement houses. Since Andreeff and his men were appearing as legitimate concert artists, they did not accept any of the offers. The programs played here embraced folk material principally, yet good composers have written for them, and arrangements from the Russian symphonic literature have been made for this orchestra. B. Trojanowsky was soloist on the balalaika. He aroused great interest through the great facility he had acquired. The work, whose results these concerts represent, has been going on under Mr. Andreeff for some twenty years. It is proper to ascribe genuine musical value to the work of the organization. As was recently shown in connection with Berlin correspondence on the orchestra, the instruments consist of balalaikas, domras and gussli.

Prof. Julius Klengel, of the Leipzig Conservatory, has been honored with the Order of the First Class, Officer's Cross, of the Danilo, conferred upon him by Prince Nikita of Montenegro.

EUGENE E. SIMPSON.

A new concert hall is to be opened shortly in Berne, the capital of Switzerland. Berlioz's "Damnation of Faust" will be the first production in the new auditorium. Orchestral numbers recently heard in Berne are Tchaikovsky's F minor symphony, Sinigaglia's overture, "Le Baruffe Chiozzote"; three pieces by Kaun; "Finlandia," by Sibelius; "Scherzo Capriccioso," by Dvorák, and Elgar's "Cockaigne" overture. The seven coming orchestral concerts in Berne will have as soloists Julia Culp, Dohnanyi, Rudolph Ganz, Carlotta Stubenrauch, Vernon d'Arnalle and the Russian Trio. The Berne Opera opened recently with d'Albert's "Tiefand," Benno Koebe conducting. "Tristan and Isolde" and a Mozart cycle are to follow soon.

PITTSBURGH NEWS.

PITTSBURGH, Pa., January 3, 1909.

Probably the best concert of the season by the Pittsburgh Orchestra took place last evening at Carnegie Hall, and was attended by a large audience. Sembrich was the soloist and sang her aria and group of songs beautifully, with piano accompaniment played by Carl Bernthaler. The aria from "Le Nozze di Figaro" by Mozart, and Grieg and Schumann songs were the best things she sang during the evening excepting the encores, with which she was generous to a good degree. She played to her own accompaniment as a second encore Chopin's "The Maiden Wish." She unfortunately flatted in three of her songs during the evening, but aside from this she was the same Sembrich we have often listened to. The orchestra gave a superb reading of Beethoven's symphony, No. 4 in B flat, a brilliant performance of Mozart's overture, "An Elopement from the Seraglio," and a thrilling and inspiring rendition of Wagner's majestic "Kaisermarsch." It was without a doubt the best concert from an orchestral viewpoint thus far this season. The public is awaiting with great interest the premiere Mr. Paur's new symphony which occurs two weeks from last night. Word has leaked out that the orchestra men are enthusiastic over it, and are expecting it to culminate in the greatest triumph ever accorded its composer. On the same evening Mr. Paur appears as pianist, so it will in the fullest sense of the word be a "Paur night."

The Mozart Club gave the best performance of the "Messiah" in the history of this organization at Carnegie Music Hall last Tuesday evening. The chorus showed the most careful and consciousness training under its capable and faithful director, James P. McCollum. The tone was full and free at all times and the organization sang with fine shading in the difficult choruses. It would be hard to single out any particular number as all of them were so well given. The soloists were Inez Barbour, Maude McDonald, Evan Williams and Edmund Jahn. All did good work although Mr. Williams and Miss Barbour seemed to find the most favor with the large audience. Indeed, their work merited it, and the enthusiasm was spontaneous and liberal. The Pittsburgh Orchestra furnished able support in the way of accompaniment and played beautifully the overture and the peaceful and quiet pastorate which divides this masterpiece of Handel. John Pritchard sat at the organ and contributed much to the performance. The Mozart Club is just as much alive as it ever was and will always remain in the hearts of the music loving public of this city, a factor in the musical development of Pittsburgh.

The first concert of the season by the Pittsburgh Male Chorus, James Stephen Martin, musical director, will take place at Carnegie Music Hall Friday evening, January 8. The following program will be presented:

A Plainsman's Song.....Paul Bliss
Aria, Dich, Theure Halle (Tannhäuser).....R. Wagner
Caroline Hudson.
Songs a Cappella—
A 17th Century Christmas Song.....M. Praetorius
Ask if Yon Damask Rose Be Sweet? (Susanna, 1748).....Handel
Peace.....Heinrich Jacobsen
Songs for soprano voice—
Phyllis Has Such Charming Graces.....Anthony Young
When the Roses Bloom (1778-1825).....Reichardt
The Nightingale.....Edward Stephens
Caroline Hudson.
The Blizzard, op. 45 (First time).....Charles Wakefield Cadman
Tenor solo, J. C. Usher.
Male quartet—Edward Vaughan, first tenor; J. E. Pettie, second tenor; H. H. Leith, first bass; R. L. Elberty, second bass.
(Written for and dedicated to the Pittsburgh Male Chorus.)
The Hand Organ Man, op. 16, No. 13 (Five-part song),
A. Van Othegraven
Tannhäuser, Act III.....R. Wagner
Elizabeth, Caroline Hudson; Tannhäuser, David Stephens;
Wolfram, Dr. H. E. Wells.
Prologue—
Pilgrims' Chorus.
Elizabeth's Prayer.
The Evening Star.
Tannhäuser's Narrative.
Chorus of Younger Pilgrims (Sixteen women's voices).
Finale.

Caroline Hudson, the assisting soloist, is a singer new to Pittsburgh audiences, but has established an enviable reputation as a concert artist in the other principal cities of the country. Miss Hudson received her early training in Norway at the famous old Castle of Tunsburg and was later under the tutelage of Georg Henschel for several years. She has sung with some of the prominent organizations, including the New York Oratorio Society, Cincinnati Symphony Orchestra, Cleveland Harmonic Society, Jersey City Choral Society, New York, Chautauqua and the Young People's Choral Society of New York, also at musical festivals at Manchester, N. H.; Nassua, N. H.; Greensboro, N. C.; Charlotte, N. C. Miss Hudson will again go abroad in June and have several appearances in London, including a "command" from the Prince and Princess of Wales.

Edith Harris Scott, of Munhall, Pa., a suburb of this city, has recently returned from Panama, where she was on

tour with the Gamble Concert Company. She met with great success on the Isthmus and was the recipient of many congratulations from those in high authority connected with the work of constructing the canal. She was accorded hearty welcomes at all the places in which she appeared, and won a host of admirers by her songs and readings.

The Second Art Society concert will occur at Carnegie Hall next Thursday evening and will be given by the Grasse Trio, composed of Edward Grasse and Mr. and Mrs. Schaeffer. Mrs. Schaeffer was Katherine Wilson before her marriage and was probably the best known pianist in this city. She is a finished musician who studied under the best teachers. The other members of the Trio are also artists of long standing. The program prepared consist of the works of Dvorák, Bach, Brahms, Sinding, Wieniawski and Grasse.

D. Stanley Harris, a prominent musician and business man of this city and connected with prominent churches for years in the capacity of bass, will leave Pittsburgh for New York to make that his permanent home. He leaves behind a host of friends, both musical and social. He held the positions of bass at East Liberty Presbyterian, Second Presbyterian and St. Andrew's Episcopal churches.

Mr. and Mrs. James Stephen Martin, of Walnut street, gave another of their Saturday afternoon musicals yesterday. Those taking part were Miss Milliken, Miss Lantz, Miss Brace, Miss Eaton, and Miss Martin, daughter of the host and hostess, who has been studying under Joseffy in New York. Besides the ladies who furnished vocal selections, Messrs. Harper and Well sang two songs.

CHARLES WAKEFIELD CADMAN.

RUTHERFORD AND MUSIC.

Rutherford, N. J., numbers among its many social organizations a young ladies' club whose membership is composed of the talented daughters of the best families; therefore, to be a member of "The Queen of Clubs" is a badge of social eminence in the pretty New Jersey suburb.

Although this organization has been in existence some three or four years, it has lately become imbued with a very laudable and praiseworthy ambition. Rutherford has a population of between 10,000 and 15,000, but its public institutions do not include a hospital, and the "Queen of Clubs" has resolved to provide the means of supplying Rutherford with such a necessary institution by a series of public entertainments.

The first of these entertainments was given Tuesday, December 29, when the following musical program was given to a crowded house which overflowed the aisles:

Piano solo, A la bien-aimée.....Schutt
Miss Doremus.
Vocal solos—
Four-Leaf Clover.....Brownell
The Swing.....Lehmann
Miss Schultze.
Trio, Slumber Song.....Ersell
Misses Doremus, Gilhuly and Schultze.
Selection, from E minor Concerto.....Chopin
Miss Herman.
Readings—
The Well of St. Keyne.....Robert Southey
The Sleepy Dormouse.....Oliver Herford
Miss Higbie.
Mandolin Selection.
Misses Doremus, Maxwell, Gilhuly, Jasper and Higbie.
Vocal solo, Aria from H. M. S. Pinafore.....
Miss Schultze.
Piano solos—
Romance.....Schumann
Chanson D'Avril.....Bizet-Buonamici
Miss Webb.
PART II.
Piano solo, March of the Dwarfs.....Grieg
Miss Herman.
Vocal solos—
Juliette.....
Lay of the Jay.....Miss Schultze.
String Quartet, Sextet from Lucia.....
Misses Schultze, Gilhuly, Doremus and Herman.
Piano solos—
Etude (Æolian Harp).....Chopin
Etude (Revolutionary).....Chopin
Miss Doremus.
Selection, from Elbow Room.....Max Adler
Miss Higbie.
Vocal solo, Ave Maria.....Gounod
Miss Schultze.
Queen of Clubs' Meeting.
(According to Our Masculine Friends.)

The fact that the club rendered this program in a manner which would be a credit to professionals without going outside of its own membership is an illuminating evidence of the high character of the talent possessed by the young ladies composing this club.

The singing of Leona Schultze was a delight to the large audience, for she has a beautiful fresh voice which she uses with the skill of an artist and what is still more rare, her enunciation of the texts of her various numbers was so thorough that every syllable was plainly understood by

every auditor. There seemed to be an utter absence of effort in her singing, giving one the impression of a reserve which she was never called upon to use.

Charlotte Herman proved herself to be a well-schooled pianist, who played her solo numbers with smoothness and finish and with musicianly taste and sure technic.

Mabel Doremus' piano solos were done with exquisite taste and an almost flawless technic.

In Mary Webb's dainty interpretation, Schumann's "Romanze" revealed all its beauty, cleverly brought out by the musicianly conception of the dainty young pianist.

Although there were no violin solos, the ensemble playing of Misses Schultze, Gilhuly, Doremus and Herman was such as to prove that these young ladies' musical talents are as varied as is their excellence.

Mabel Higbie proved herself to be an accomplished reader. Her unstudied manner and inimitable facial expression added to a well modulated and pleasing voice, stamp her as an accomplished entertainer.

It is not the policy of THE MUSICAL COURIER as a rule to review charitable performances, but the high excellence of this performance by these painstaking young ladies led to the breaking of the rule in this instance.

A tidy sum of money was realized as a nucleus for a hospital fund which will be added to by future concerts by the club. The concert was a decided success artistically as well as financially, and the future efforts of these young ladies ought to reflect much credit upon the musical taste of Rutherford if the standard set by their first concert is kept up.

The officers of the "Queen of Clubs" are: President, Ada Maxwell; vice president, Jeannette G. Jasper; secretary, Mrs. S. S. Smith; treasurer, Charlotte Herman.

HERMANN KLEIN'S CONCERT.

Hermann Klein's popular concerts at the new German Theater, Madison avenue and Fifty-ninth street, continue to interest and attract fair sized audiences to the pretty playhouse Sunday afternoons. The program for the fourteenth concert, January 3, was presented by Madame Jomelli, Ernest Schelling, Horace Britt and Charles Norman Granville, in the following order:

Sonata, piano and violoncello, A minor, op. 40. Maestoso.
Allegro con fuoco.....Boellmann
Ernest Schelling and Horace Britt.
Air, Hear Me, Ye Winds and Waves (Julius Cesar).....Handel
Charles Norman Granville.
Air, Il est doux (Hérodiade).....Massenet
Jeanne Jomelli.
Solo, piano, Prelude and Fugue, E minor.....Mendelssohn
Ernest Schelling.
Songs—
L'Invitation au Voyage.....Henri Duparc
Heimliche Aufforderung.....Strauss
Jeanne Jomelli.
Solos, violoncello—
Romance, D major, op. 51.....Saint-Saëns
Arlequin (Scène de Carnaval).....Popper
Horace Britt.
Songs—
Faith.....Chadwick
Now Sleeps the Crimson Petal.....H. T. Burleigh
The Old Black Mare.....William H. Squire
Charles Norman Granville.
Solo, piano—
Chant Polonais, No. 5.....Chopin-Liszt
Hungarian Rhapsody, E major, No. 10.....Liszt
Ernest Schelling.
Songs—
April Odors Were Sweet.....Attilio Pirelli
Tomorrow.....C. Gilbert Spron
Parting.....Arthur Claassen
Love, I Have Won You.....Landon Ronald
Jeanne Jomelli.
Duet, Crucifix.....Faure
Madame Jomelli and Mr. Granville.

This was Madame Jomelli's third appearance at these concerts, and last Sunday she sang with her usual charming style and beauty of voice. Mr. Schelling is one of the splendid artists of whom his countrymen may well be proud. In his art he combines all those elements that go to make the great performer, and with all his greatness, Schelling's manner is as modest and simple as a child. He is a delight to both the eye and ear. Mr. Granville is one of the resident singers worthy of a place on metropolitan programs, and once more a special vote of thanks must be recorded for Mr. Klein for engaging local singers for these concerts. There is a manly ring to Granville's voice and his distinct English enunciation is a matter for which he is entitled to a strong word of commendation. The cellist, Mr. Britt, made a highly favorable impression and added to the artistic pleasures of the afternoon.

Next Sunday the program will be given by the Flonzaley Quartet; Heinrich Gebhard, pianist, and Harriet Foster, contralto.

The latest concert of the Vienna Tonkünstler Orchestra brought forward Brahms' E minor symphony, Beethoven violin concerto (played by concertmaster Czerny) and the overture to "The Marriage of Figaro." Nedbal was the conductor.

ELGAR'S NEW SYMPHONY HEARD.

The much heralded new symphony by Sir Edward Elgar, which had its première under Richter several weeks ago at Manchester, was given for the first time in America last Sunday afternoon at Carnegie Hall by the New York Symphony Orchestra. The work, by the way, is dedicated to Richter, "true artist and true friend," as the inscription on the score says.

Preceding the performance of the work here, the conductor of the New York Symphony Orchestra, Walter Damrosch, following his usual and totally superfluous habit, made some explanatory remarks to the audience, and thereby interfered greatly with the state of mind in which most of the hearers were prepared to listen to the novelty. It is to be assumed that most of those persons who go to a symphony concert know what a symphony is, and when the work belongs to the "absolute" class (that is, when it has no "program" or story) they naturally wish to listen to the music without being in any way predisposed or confined to arbitrary conceptions. The loquacious conductor explained that Elgar himself denied the intention of having based his symphony on any "program." Then the orator proceeded with the greatest assurance: "But I like to imagine a program for the work, inasmuch as all music is 'program' music, and tells a story, more or less allegorical, of life. This work tells of the pilgrimage of the soul through life, and emphasizes that all things mortal in man are merely a symbol of the larger life that lies beyond. The final movement of this symphony tells of a man's last days on earth. If I may be permitted to guess, it is not a man, however, who looks back on a happy life and says 'I am content,' but rather it is an individual harassed and hectorated by the demons of disappointment and of the ideals that were not realized. At last a larger, nobler vision of things comes to the man, and the symphony ends with the glorification of his soul."

In view of the fact that Elgar published no "program" of his new work, the Damrosch commentary is an imposition and an almost unheard of piece of assurance, unless authorized privately by the composer. And such a "program"! The journey through life, both of the body and the soul, has been described in music dozens of times, by composers great and small and it seems almost certain that Elgar would never have chosen such a trite subject for symphonic illustration. Damrosch's so called "program" really took in only the last movement. What do the other four represent? The conductor had the saving grace to say: "If I may be permitted to guess." Of course he is permitted. Every one in the audience is permitted. But there is a difference between keeping one's guesses to one's self, and proclaiming them solemnly to an audience from a coign of authority such as the conductor's stand bestows on the leader. Suppose Damrosch's guess was

wrong? Suppose, for instance, that the last movement represents a battle, or a chariot race, or Lucifer's descent from the celestial regions, or Beethoven's anguish on discovering that he is deaf, or Napoleon at Beresina, or Lear cursing his daughters, or a Dorsetshire pastor's impressions on going to London for the first time? Or suppose it represents any one of a thousand things other than the "pilgrimage of a soul through life"? Would it not be, under those circumstances, equivalent to artistic murder, for a conductor to affix a wrong meaning (even if unintentionally) to a work which he is presenting for the first time to a large and intelligent audience? There can be no two opinions on the nature of the ethical outrage committed—unless it was sanctioned by the composer.

What the Damrosch explanation tried to make clear, his performance was equally unsuccessful in bringing to light. The polyphonic passages were muddy and blurred, the brasses blew with awful force at every chance to do so, the range of dynamic shading and color nuance was exceedingly primitive, and the whole performance appeared to lack guiding purpose, and definite impulse and direction. It was not the best possible selection that Elgar made when he intrusted the American première of his firstling symphony to this conductor.

The work itself, in four movements, is a strange mixture of form and fantasy, at one moment following the most conventional symphonic style of Haydn and Mozart, and at another rambling boldly and somewhat aimlessly in the lawless fields trodden by Liszt, Berlioz and Strauss. Of melody there is almost none, in the sense that Beethoven, Schumann, Schubert, and other symphonists are melodious. The very opening of the symphony is disappointing in regard to euphoniousness of theme, the subject being made up of arbitrary and irritating intervals that allow of much contrapuntal inversion and submersion, but do not fall into the ear with any particular sweetness or impressiveness. The second subject offers little contrast to the first, except in its somewhat broken rhythm. The two motives are then worked out with much show of musical machinery, but alas! with little of that inspiring musical imagination and stimulating fertility of invention which mark the masterpieces of symphony and have established the models for that form. The impression left by the first movement is that it was written originally as the introduction to an oratorio, but for some reason not used in that manner, and later amplified into its present length and complexity. One expects each moment, toward the middle of the first part (and also in the last movement) that a chorus will arise and burst into many voiced song. The scoring in these two end sections is thick, turgid, brassy, and combined with the uncertain methods of the leader, made a confused and deafening clamor at times which prevented even the expert listeners from following the instrumental doings in detail. The most pleasing moments were some episodic phrases for the strings, unison, and several

passages for the clarinet, a very busy instrument, by the way, through Elgar's score. The scherzo, in 1-2 time, is commonplace march music for the most part, relieved by a pastoral strain very Brahmsian in character, and scored prettily. The slow movement (the shortest of the four) reveals some elevated writing of a truly dignified and impressive kind, and the spirit of the broad adagio moves in an atmosphere of religious depth and exalted feeling. The instrumentation is reduced to its essentials, the strings taking up the burden of the exposition, and some very lovely measures fall to their lot, lovely because they are simple and direct and untainted by any desire to show off contrapuntal or instrumental lore. The ending of the slow movement has real poetry and charm.

The finale—purporting to be in the Damrosch interpretation the remorseful ending of a man's life—sounded like almost anything else but that, for it was filled with rude vigor, smacked of midnight oil travail in the shape of a learned fugue and much laborious part writing, revealed large patches of "padding," and, on the whole, made so much insistent and healthy noise that it seemed an expression of a man rather satisfied with himself and his achievements, than the reverse. It would be unfair to Elgar, however, to try to give a fair estimate of that movement based on the performance of last Sunday, for as already implied, the playing made it impossible for one to follow quite the composer's meaning and his methods to illustrate it. The "glorification" episode at the finish is worked out by Elgar in the customary manner, with broad brass strophes, and simple harmonic progressions leading to a "triumphant" major close.

It is to be hoped that a conductor like Fiedler or Pohlig will soon lead the Elgar symphony in New York, in which event it may make a much better impression. So far it struck the present writer as the work of a man who tried to do too much (knowing that a great deal was expected of him) and succeeded in accomplishing very little proportionately to the means employed and the megaphonic announcements that heralded the birth of his work.

In addition to the Elgar symphony, the orchestra played several shorter numbers, and Geraldine Farrar sang an aria and some songs with a shrill, forced voice, and little revelation of style or taste.

A question: Why was only one harp used in the orchestra when Elgar scored his work for two harps?

This symphony was published by an English publisher in London, of course, and this English publisher has a branch house in this country. Under our copyright conditions, which militate against the American composer, this symphony score and any parts of it were copyrighted in this country for the large sum of 50 cents. Had this symphony been written by an American, it would have cost him in this country nearly \$1,000 to print, and, at the same time, of course, to hold the copyright. If the same American had gone to Europe and had it published by the very pub-

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lishing house which published Elgar's symphony and then sent it here to its branch house, it would have cost 50 cents for copyright and about one-fourth as much to publish it as it would cost here to publish.

This, therefore, throws the publishing business into the hands of the European publishing houses, and what are the American publishers going to do about it if the American composers do nothing? Are they both going to let the thing rest and have their business absolutely destroyed by the European publishers?

The Sinsheimer Quartet.

The Sinsheimer Quartet is composed of Bernard Sinsheimer, first violin; Michel Bernstein, second violin; Jacob Altschuler, viola; Modest Altschuler, cello—four musicians whose attainments are well known. This quartet has rehearsed and played together for eight years past and deserves public recognition and support. They not only play music of higher order, but play it in beautiful style. These musicians do not seek the big audience of the large concert hall, but the intimate appreciation of the smaller circle, and from this intimate appreciation the Chamber Music Club has grown.

The Chamber Music Club numbers among its enthusiastic supporters Mrs. Isaac L. Rice, Mrs. Harold Villard, Mrs. E. S. Ullmann, Mrs. Iselin, Mrs. Loeb, Mrs. Stieglitz and many others, and for the past three years the greatest care has been taken to arrive at the "home spirit" for which Haydn, Mozart and Beethoven wrote, a spirit which has been nearly lost in this age of immense audience halls.

The result of the many and arduous rehearsals held under Mr. Sinsheimer's direction is an unusual ensemble and quality of tone. There is also a vein of emotional expression singularly homogeneous and rare to find in four musicians at one and the same time. Good ensemble is not altogether rare in this age of the renaissance of chamber music, but harmony of tone quality, harmony of emotional expression, harmony of insight and purpose, are certainly rare. These qualities, strongly characteristic of the Sinsheimer Quartet, have had much to do with the close musical fellowship which has built up the Chamber Music Club. Membership in the club is limited, and any one interested in it is requested to apply to the manager of the Sinsheimer Quartet, E. H. Coryell, 60 West Seventy-fifth street.

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Echoes from the Career of Constantino.

Florencio Constantino, now singing at the Manhattan Opera House, New York, was born in Bilbao, on the northern coast of Spain, where for a number of years he was engaged as a working engineer. He later on took service in the navy of his country, but owing to an unfor-



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CONSTANTINO IN "TOSCA"

tunate duel with a fellow-officer he had to leave his country for a time.

He went to Buenos Ayres, where he resumed his former occupation of an engineer. Here his voice attracted the attention of influential music lovers who advised him to study vocal art seriously.

He made his first appearance on the stage at the Teatro Soles in Montevideo in the opera "Dolores" by Breton.

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Constantino appeared the last two seasons in the principal cities of the United States, as the leading tenor of the San Carlo Opera Company. His engagement as principal tenor of the Manhattan Opera Company is for five years.

Tour of Metropolitan Quartet.

Arrangements for the February tour of the quartet, headed by Signor Bonci, which the Metropolitan Opera Company is sending on the road, have been completed by Ernest Goerlitz. The tour will open in Boston, February 9, at Symphony Hall. Concerts will follow in Washington, Rochester, Syracuse, Erie and Detroit. Signor Bonci then proceeds alone to fill special concert engagements in Chicago, St. Paul and Denver, returning at the end of February to sing in some performances at the Metropolitan Opera House. The quartet tour will be resumed in Hartford, Conn., on March 9, and continue until Easter, when the artists will rejoin the opera company in Chicago. Fourteen concerts will be given between March 9 and April 12.

Marie Rappold, who has been singing with various orchestras since her return from her Western concert tour, will be the soprano of the quartet. Marianne Flahaut will be the contralto and Herbert Witherspoon the basso. Pietro Florida, the composer-pianist, will be the musical director. The programs will contain several of Mr. Bonci's favorite arias, and concerted numbers including "Una furtiva lagrima" from "Elisir d'Amore," "Che gelida manina" from "La Boheme," "La donna e mobile" from "Rigoletto," the "Faust" trio and the "Rigoletto" quartet.

January Engagements for Josephine Knight.

Josephine Knight, the Boston soprano, sang in Boston January 4, and other engagements for January include: January 14, Williamstown, Mass.; January 19 and 20, Lafayette, Ind.; January 22, Frankfort, Ind.; January 25, Chicago.

Haensel en Route to Texas and Mexico.

Fitzhugh W. Haensel, of Haensel & Jones, the popular managers, sailed from New York, Saturday, January 2, for Texas and Mexico, where he will arrange for a series of concerts for the artists under the management of this firm.

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Nashville.

NASHVILLE, TENN., December 18, 1908.

Ward's orchestral concert, under direction of Fritz Schmitz, Tuesday night, December 15, was quite a success. The audience present applauded the performers for the fine quality of their performance as such numbers like the overture to "La Dame Blanche," Mozart's symphony in G minor and Wagner's "Tannhäuser" march. The orchestra numbers thirty-five members and is made up of the violin students of Fritz Schmitz, together with other local talent and several members of the musicians' union.

Alpha Castello, pianist, gave a studio recital last evening, before an audience that filled her spacious studio. The performer gave vent to considerable musical ability through her playing of numbers by Beethoven, Chopin, Liszt and Moszkowski.

Buford College gave a vocal recital last evening, Tuesday, December 15. The program was under the direction of Miss Eddia, voice instructor. Besides the ensemble numbers, which, by the way,

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were much enjoyed on account of the beauty of tone and precise attack, the Misses Gains, McKee and Lester sang solos that received well merited applause for the efficient manner in which they sang. The audience was large and very enthusiastic.

Thursday evening, December 17, under the auspices of the Pastor's Aid Society of the Central Baptist Church, Susan Cosgrove, pianist; Lillian Wooten, alto, and Roland Flick, violinist, gave a very successful concert. The participants selected a program from the master in which they outdid themselves with great credit, and for this they were well received and enthusiastically applauded by a large audience present.

Leon Frank, the very gifted pianist and assistant to Director C. J. Schubert, at the Conservatory of Music, will play the following selections, "The Spirit of the Woods," Friml; "The Murmur of the Spring," Lack; "Prelude," Rachmaninoff, at the Gay Street Synagogue this evening, December 18. Many applications for seats have been sent in, so great is the demand to hear this young and rising pianist.

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Winnipeg.

WINNIPEG, MANITOBA, December 30, 1908.

"The Messiah" was sung by a chorus of 150 voices last week under the direction of Frederick Warrington. F. M. Lee gave excellent support at the organ. The soloists were the Mesdames Werner and Counsell and the Messrs. Towne and Rosa.

George Rutherford, the violinist, made his first public appearance since returning from abroad at the concert for the benefit of the Children's Hospital.

The Winnipeg Orchestral Society is planning to give Brahms' "Schicksalslied" and Mendelssohn's "Hear My Prayer" at the March concert.

Special Christmas music at all the prominent churches added music to the festive character of the season. At St. Boniface's Cathedral the program was devoted to works by French masters.

The City Band gave a concert at the Walker for the benefit of charity, Sunday of last week. Mrs. Mackauliff, soprano; Mrs. Brewer, violinist, and Frederick Pusey, tenor, were the soloists.

R. F. O.

Syracuse.

SYRACUSE, N. Y., December 28, 1908.

Sunday night, December 20, the cantata, "In the Days of Herod," by Professor H. L. Vibbard, was given at the First Methodist Church by a double quartet. The singers were: Mrs. W. A. Ball and Mrs. H. C. Weedon, sopranos; Mesdames Ormsbee and Larra-

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bee, contraltos; H. S. Lee and W. A. Snyder, tenors, and Messrs. Butler and Brown, basses. A small orchestra assisted in the performance, which was heard by a large congregation.

Wednesday, December 23, the Morning Musical gave its holiday concert. Among those assisting were Mabel Smith, Mrs. John A. Nichols, Maud Clark, Miss Chase and C. W. Burr.

Last week, the Syracuse Music Festival Association began rehearsals of Parker's "Hora Novissima," which will be included among the works on the programs for the next music festival. B.

Norwich, Conn.

NORWICH, CONN., January 2, 1909.

An effective number at the Christmas services in St. Patrick's Church was the "Veni Creator," arranged by the choirmaster, Mr. Farrel, and sung by the choir of male voices.

A musical entertainment was given last week at the Backus Hospital, under the auspices of the ladies of Broadway Church. Isabel Mitchell, a young violinist, played several numbers, accompanied at the piano by Mrs. Allen Oids. Charles J. Dyer sang "Noel," by Adam, and Archibald Mitchell played some Scotch airs on one of his valuable violins.

George Hamlin, tenor, has been engaged to sing in the artists' course of concerts at the Academy.

The Boston Colonial Club, assisted by A. J. Harpin, basso, of Worcester, united in a concert Wednesday evening, December 30, in the hall of the Y. M. C. A.

F. J. F.

Some of the latest publications for male chorus are by Keldorfer, Sitt, Jüngst, Schjelderup, Hagedorn, Angerer, Attenhofer, Kienzl, Von Eichenfeld, Deigendesch, Gössler, Weinberger, Ahrensens, Baldemus, Wiesner, Gebauer, Blümel, Spielter, Palten.

A successful clarinet recital was given recently in Vienna by Madame Hieckisch.

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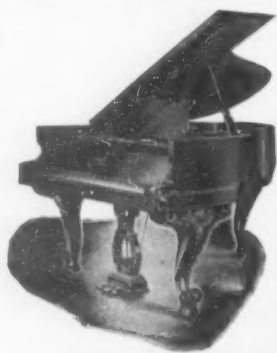
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